25¢

Dressmaking Made Easy

REVISED EDITION

McCALL CORPORATION

FOREWORD

Sewing is quite properly spoken of as an art. It is an art in that it is a form of creative expression. The woman or girl who sews finds the same relaxation and release that the painter discovers in his canvas, or the writer in his manuscript.

But sewing, happily, is a practical art. And as such it has a fitting place in the life of every woman. The girl who is learning to sew is discovering a new use for her hands and her leisure. And the satisfaction she feels in the garment she has created is an experience she will desire to repeat again and again.

"Dressmaking Made Easy" will help every girl and woman who aspires to a more professional approach to the making of her clothes. It contains simple and reliable methods for the construction of all parts of a garment, shown in step-by-step illustrations with clear directions for each step. The book also includes many helpful hints and practical suggestions for cutting, sewing, fitting, the treatment of materials, etc.

These concise word and picture directions will equip any novice with the foundation for the expert handling of pattern and fabric. It will give her automatic control of the fundamental principles of sewing—from which point it is but a short step to the creation of really smart clothes. Once this groundwork is laid, it is a simple matter for the needlewoman to make any McCall costume she may choose. For the McCall pattern is itself printed with directions and markings which simplify the steps in the making of that particular garment.

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THE McCALL PRINTED PATTERN

The question is often asked—which should be selected first, the pattern or the material? For reasons of economy, the pattern should be selected first because it gives the required yardage of material for the garment. The pattern also suggests materials most suitable for the particular style.

The McCall Pattern has many distinctive features—the printed cutting line—names and directions in three languages, English, French and Spanish, printed on each pattern piece — numbered notches given in the order in which the garment is to be assembled—arrows clearly showing the grain of the goods—pleat lines, stitching lines, hem lines and various other markings helpful in the construction of the garment.

The McCall Pattern Envelope shows the style illustrated in most attractive colors. This gives very helpful suggestions for materials and trimmings. In most cases, the envelope shows more than one way of making up the design.

Included in the pattern is an instruction sheet entitled "Cut and Sew Guide", which shows—

I—How to adjust the individual pattern to your measurements.

II—Cutting layouts for various widths of materials.

III—Assembling and sewing guide with illustrations and simple directions for making the garment.

IV—Finishing details showing a simplified method of finishing seams, hems, neck-edges, opening, etc.

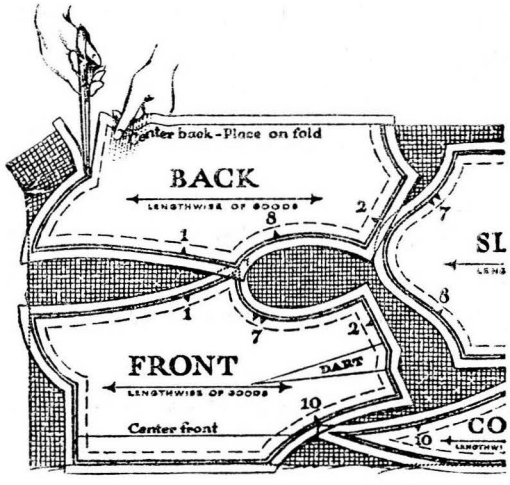
The alteration chart shows how to shorten or lengthen the pattern proportionately, how to adjust pattern for larger hip, narrow shoulders, etc., in a most practical way.

The Cutting Layouts are given for the size indicated on the front of the pattern envelope, and for the various widths of materials given on the back of the envelope.

The notches in the pattern are numbered in the order in which the seams should be joined. This is very clearly illustrated with step-by-step directions, in the Assembling and Sewing Guide.

The necessary finishing details for the garment are also included in the Guide.

One of the important features of the McCall pattern is the printed cutting line which is protected by a narrow margin. This insures accuracy when cutting out the garment. In laying the pattern pieces on the material, the margins may be overlapped to avoid waste of material, as illustrated below.



Cut pattern and material through the white center of the double line. Do not cut off the margin before cutting material. The margin falls away as you cut through pattern and material.

TREATMENT OF MATERIALS

Most materials need some preparation before cutting out the garment. This includes woolens, cottons, linens, silks and rayons.

Woolens should be sponged; cottons and linens require shrinking. Silks and rayons should be pressed to remove creases before laying the pattern on material.

For materials that have not been preshrunk, it is advisable to obtain a little more material as woolens will shrink about 2" to the yard; cottons and linens about 1" to 3" to the yard.

HOW TO SPONGE WOOLENS

First clip selvedges; then open out material and lay it flat on a table.

Wet a sheet thoroughly with cold water and wring it, then spread it out on the material as smoothly as possible. Roll the material and sheet together and let them lay for several hours or over night. As the material is unrolled, press on wrong side using a press cloth. Press until thoroughly dry with a hot iron. Press slowly, working back and forth, but do not let the iron rest long in one place as it may leave an imprint on the material.

Press all materials with the grain.

Fold material with selvedges meeting, being sure that the crosswise threads run straight from selvedge to selvedge.

SHRINKING COTTONS AND LINENS

White materials should be folded so that they will not wrinkle, then put into hot or cold water and left there for several hours until the water has thoroughly soaked the fibers.

Colored materials must be soaked in cold water.

After soaking, squeeze water from material, do not wring it. Hang on a clothes line until almost dry, then press on the wrong side.

Silks and rayons do not require shrinking or sponging. In removing creases, less heat is needed in the iron than for woolens.

To press crinkled silk or cotton materials, place material over a folded turkish towel or a soft pad. Press lightly on wrong side with a warm iron.

Embroidered materials should be pressed in the same manner.

VELVETS, VELVETEENS, etc.

Velvet often becomes finger marked during the construction of the garment, therefore it should be steamed to raise the pile thus removing the marks. This also adds lustre to the material.

A practical method of steaming is to stand a hot iron, end up, and cover with a damp press cloth. Pass the wrong side of the material lightly over the steaming press cloth which will raise the nap.

METALLIC CLOTHS

This material should be pressed very little and only with a warm iron. Do not dampen the press cloth as this may cause material to tarnish.

COMMERCIAL SHRINKAGE OF COTTONS AND LINENS

To meet the problem of shrinkage in most cottons and linens, a scientific method of controlled shrinkage has been perfected by which the cloth is shrunk completely and permanently by the manufacturer before it is sold as piece goods.

Practically every store in the country selling yard goods has a wide assortment of such fabrics including voile, lawn, batiste, muslin, dimity, broadcloth, seersucker, gingham, cotton shantung, crash, pique, poplin, suiting, covert, denim, linen and many others.

By making sure to purchase completely shrunk cottons and linens, you save the trouble of home shrinkage, save yardage, and need no allowance for shrinkage nor alterations after washing. It pays to buy carefully.

EQUIPMENT

SHEARS AND SCISSORS

For cutting the material use medium weight shears, about 8" in length.

Special pinking shears may be used for underarm and shoulder seam edges when cutting out a garment in velveteen, corduroy, woolen or heavy silk materials. This automatically finishes the seam edges.

For clipping threads, slashing material for buttonholes, etc., use small, pointed scissors.

The shears and scissors should be of good steel and kept sharpened.

PINS

Use sharp, dressmaker's pins No. 4 or No. 5.

For velvets, special steel pins are best as they do not leave marks.

NEEDLES AND THREADS

For basting, use No. 7 or No. 8 needle. A No. 10 needle is preferred for fine sewing.

Use No. 60 or No. 70 cotton thread for basting. Use silk thread for basting velvets and other materials that mar easily.

For stitching silks, rayons and woolens, use silk thread a shade darker than the material. For dull woolens use mercerized thread. Stitch all cottons and linens with cotton or mercerized thread.

EMERY BAG AND THIMBLE

Remove rust from needle by passing it through an emery bag. Do not leave the needle sticking in the emery bag as the powder in the bag attracts moisture and may cause the needle to rust.

The thimble should be of good white metal or celluloid, and should fit comfortably, not too tight.

TAPE MEASURE AND RULERS

The tape measure should be 60" long and of good quality so that it will not shrink or stretch.

The yardstick is used for marking long, straight lines and for measuring an even hem line.

The 6" or 12" ruler is handy for measuring widths of hems, tucks, etc.

TRACING WHEEL AND TAILORS' CHALK

The tracing wheel may be used in place of tailors' tacks when marking lines through pattern on plain cottons, linens or heavy silks. Always run wheel forward.

Do not trace on a good table as it will leave marks. Use a tracing board.

The tailors' chalk may be used for marking tucks, pleats, hems, etc. Use white chalk on dark materials; dark chalk on light materials.

ADDITIONAL EQUIPMENT

Cutting table, large and straight.

A full length mirror.

Ironing board.

Sleeve board.

Tailors' cushion.

Pressing iron.

Velvet pressing board.

Press cloths.

Sponge for dampening press cloth.

Dress form.

Pin Cushion.

Bodkin to pass tape through casing.

Stiletto for punching eyelets.

THE SEWING MACHINE

If you do much sewing, an electric machine will be of great advantage. It will save time, because of its speed and quick response; it will take the drudgery out of sewing, for the motor does all the work and the light illuminates the goods; and you will enjoy everything you do on it. Besides, the latest machines have a lot of clever new features that are great conveniences.

CUTTING AND SEWING HINTS

CUTTING HINTS

Select a simple style, and material that is easy to cut and sew when making the first garment.

Before cutting the garment, press material as well as the tissue pattern to remove all creases.

Compare your measurements with those given on the back of pattern envelope, and if necessary, adjust pattern before cutting the garment according to instructions given in the "Cut and Sew Guide".

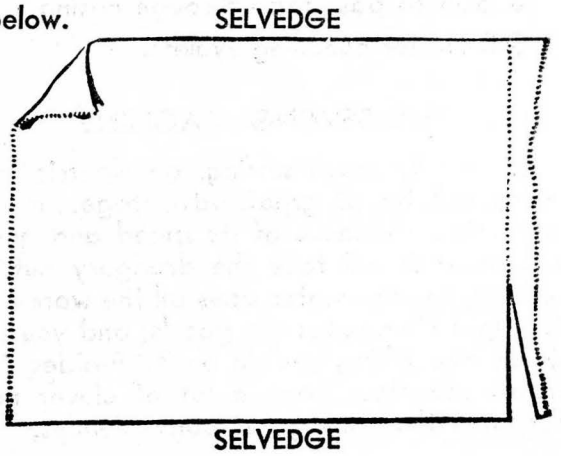
Place pattern pieces on the material with the grain-line arrows parallel to the selvedge. Some pattern pieces such as a collar, cuff, pocket, belt, etc., may be laid lengthwise or crosswise as indicated on the pattern.

When cutting opposite sections of a garment, such as a right and left sleeve, etc., as shown in the cutting layout on open single material, first cut one sleeve, then turn pattern over and cut the other sleeve.

For materials that fray easily, as rayons, etc., cut seam allowance slightly wider.

After garment is cut, and before removing pattern pieces, mark tailors tacks and also run a basting thread along center front and center back lines.

Straighten end of material by tearing across, or if it does not tear well, cut on the line of a drawn thread. See illustration below.



SEWING HINTS

Baste garment together and try on before stitching the seams.

When joining underarm seams, work from the armhole down. Join shoulder seams, working from the neck outward, to armhole.

For sheer materials, stitch seams over a strip of paper. This will prevent the material from pulling; then remove paper.

For stitching velvets or other pile materials, loosen the tension on the machine and lighten the pressure of the presser foot. Sheer materials require a light tension.

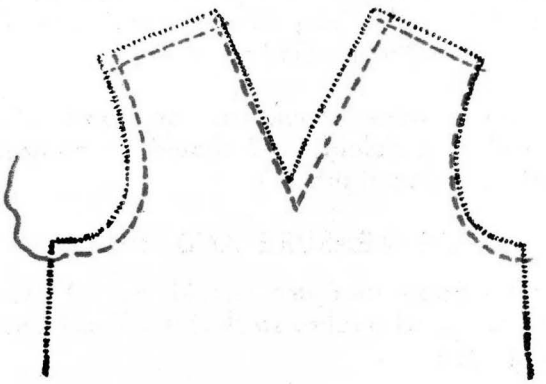
Stitch all cotton, linen and dull woolen materials with mercerized thread. For silks, rayons and woolens that have a sheen, such as broadcloth, use silk thread.

All sewing threads should be a shade darker than the material.

Do not leave all the pressing until the garment is finished but press each seam after it is stitched.

After curved seams are joined, clip the seam allowance to prevent the material from drawing.

To prevent edges from stretching, such as neckedges, armholes, etc., make fine running stitches or machine stitch close to edge. See illustration below.



CARE OF CLOTHING

Garments properly taken care of will appear to the best advantage.

All clothing should be frequently aired and cleaned.

Buttons, snaps, etc., should be reinforced from time to time.

TO REMOVE DUST

Brush woolen materials with a whisk broom, and for woolens that have a nap use a dampened clothes brush. Brush all pile fabrics with the nap, using a silk pad or soft brush on velvets.

For silk garments use a velvet pad or soft brush. Shake garment after brushing to remove dust.

Brushing cotton and linen clothing rubs the dust or dirt into the fibers, therefore washing is the best procedure.

WASHABLE MATERIALS

Cotton, linen, washable silk or rayon garments should be washed in suds of a mild white soap and lukewarm water. Squeeze suds through the garment. Change the water if necessary. Rinse several times in lukewarm water, but if the color is apt to run use cold water. Squeeze water from the garment, do not wring. (For white cottons and linens, a little bluing may be added to the last rinsing water. This will prevent garment from turning yellow). After squeezing water from the garment, roll in a towel.

If color fast, garment may remain in the towel until ready for ironing. For colors that may run remove garment from towel immediately and shake until almost dry.

Before washing garments that have pleats, make white basting stitches at lower part of each crease. This is to be used as a guide for pressing the pleats after garment is washed.

NON-WASHABLE MATERIALS

To clean garments made of non-washable materials use cleaning fluid that is non-inflammable and work near an open window.

Dip garment into a basin containing a sufficient amount of fluid to cover. Raise the garment up and down (do not rub), then rinse in another basin containing clean fluid.

After rinsing, raise the garment and allow the fluid to drip into the basin. Do not squeeze the garment to avoid wrinkling the material. Place on a hanger and let it air for at least a day before pressing.

To remove grease spots in silks, sprinkle some Fuller's earth (plain) on the grease spot. After a while brush it off. To remove other spots use a cleaning fluid following the directions given with the cleaner.

STORING

Always clean or launder garments before storing.

Care should be taken that garments do not change color or become wrinkled when stored. Dresses, suits and coats should be placed carefully on hangers and covered.

Dainty colored garments may fade unless stored in the dark, and white garments if covered with dark blue or black tissue paper are less likely to turn yellow. Metallic clothes may be covered with dark tissue paper to prevent them from tarnishing.

STANDARD BODY MEASUREMENTS

These corresponding body measurements and classification of sizes were issued by the National Bureau of Standards in Washington, D. C.

LADIES' SIZES

The McCall's Ladies' size patterns are made to fit the figure measuring about 5 ft. 7" in height. The alteration chart included in the pattern shows how to adjust the individual pattern for length, hip, etc.

SIZE (Bust)	34	36	38	40	42	44	46	48	50
WAIST	28	30	32	34	36	38	40	42	44
HIP	37	39	41	43	45	47	49	51	53
ACROSS BACK	14	14 1/2	15	15 1/2	16	16 1/2	17	17 1/2	18
ARM	11 1/2	12	12 1/2	13	13 1/2	14	14 1/2	15	16
Back Waist Length	16	16 1/4	16 1/2	16 5/8	16 3/4	16 7/8	17 1/8	17 3/8	17 1/2

MISSES' SIZES

Patterns made for misses' sizes are made to fit the less mature figure.

The height of the figure is about 5 ft. 7".

SIZE	10	12	14	16	18	20
BUST	28 1/2	30	32	34	36	38
WAIST	24	25	26 1/2	28	30	32
HIP	31 1/2	33	35	37	39	41
ACROSS BACK	12 5/8	13	13 1/2	14	14 1/2	15
BACK WAIST LENGTH	15 1/4	15 1/2	15 3/4	16	16 1/4	16 1/2

JUNIOR SIZES

The styles for the junior sizes are designed mainly for the youthful figure.

SIZE	9	11	13	15	17
BUST	28	29	31	33	35
WAIST	23 1/2	24 1/2	25 1/2	27	29
HIP	31	32	34	36	38
ACROSS BACK	12 1/2	12 3/4	13 1/4	13 3/4	14 1/4
BACK WAIST LENGTH	14 1/2	14 7/8	15 1/4	15 5/8	16 1/8

GIRLS' SIZES

These styles are suitable for girls of elementary and junior high school age.

SIZE	7	8	10	12	14
SOCKET BONE TO FLOOR* (Cervical Height)	39	41	45	49	53
HIP	27	28	30	32 1/2	35
BREAST	25	26	28	30	32
WAIST	22 1/2	23	24	25	26

CHILDREN'S SIZES

These designs are suitable for children from 6 months to 4 years of age.

SIZE	1/2	1	2	3	4	6
SOCKET BONE TO FLOOR* (Cervical Height)	22	25	29	31	33	37
HIP	20	21	22	23	24	26
BREAST	19	20	21	22	23	24
WAIST	19	19 1/2	20	20 1/2	21	22

*Socket Bone; uppermost thoracic vertebra at back of neck.
The individual is measured while wearing shoes.

HOW TO TAKE MEASUREMENTS

1. BUST—Pass the tape around fullest part of bust, about 1 inch below armhole and a little higher in back.

   WAIST—Draw the tape, quite snug, around natural waistline.

   HIP—Take hip measurement, about 7 inches below waistline, not too snug.

   FRONT WAIST LENGTH — Measure from shoulder at neck, down over the bust, to waistline.

2. ACROSS BACK—Measure across back between armholes, 4 inches below neck.

   BACK WAIST LENGTH—Measure from base of neck (nape) to waistline.

   CENTER BACK LENGTH—Take measurement from base of neck to desired length.

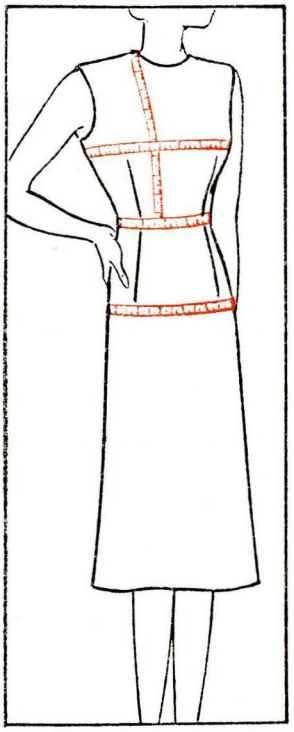
   SKIRT LENGTH—Take measurement at side, from waist to desired length.

3. ARM—Measure around fullest part of arm, about 1 inch below armhole.

   OVERARM LENGTH—Measure from where sleeve joins to armhole at shoulder, down to elbow, to wrist.

4. ELBOW—Pass the tape around elbow, with arm bent.

   WRIST—Measure around wrist, not too tight.



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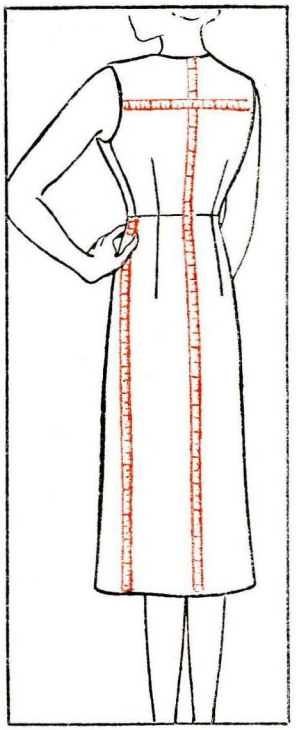

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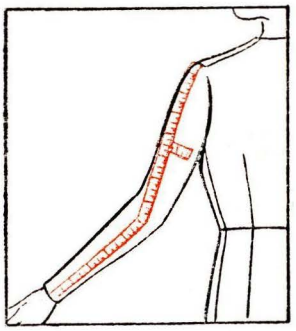

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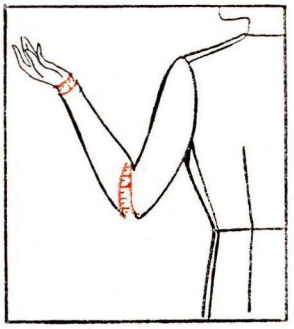

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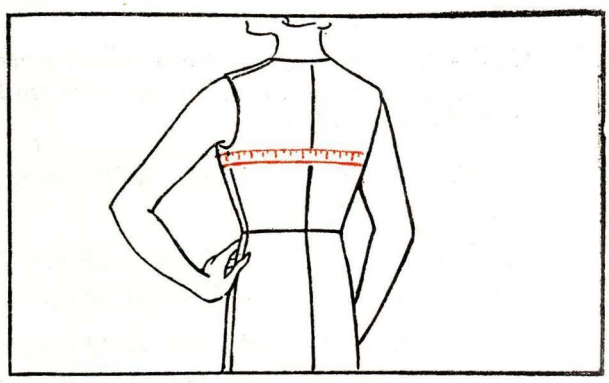
INDIVIDUAL MEASUREMENT CHART

Bust	
Waist	
Hip	
Front Waist Length	
Across Back	
Back Waist Length	

Center Back Length	
Skirt Length	
Arm Measure	
Overarm Length	
Elbow Measure	
Wrist Measure	

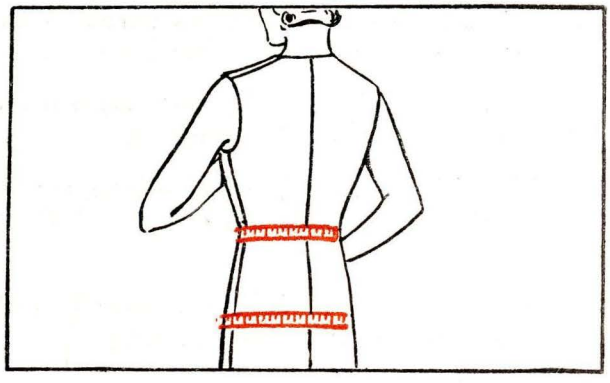
OBTAINING THE CORRECT SIZE PATTERN

DRESSES, BLOUSES, COATS, UNDERWEAR, ETC.



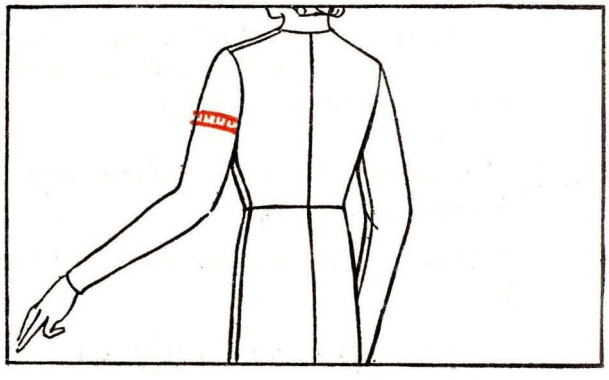
When ordering patterns for ladies' and misses' dresses, blouses, coats, or underwear, such as slips, nightgowns, etc., order by the bust measure. Do not order a larger size for a coat or a smaller size for underwear, as the pattern has the necessary allowance around bust for each particular garment.

SKIRTS, SHORTS, TROUSERS, BLOOMERS, ETC.



Order pattern by the waist measure, if garment is fitted loosely around the hip, as in bloomers, etc. For a garment which is fitted closely at hip, such as skirt, shorts or trousers, it is best to order by hip measure, as it is easier to alter the pattern at the waistline than at the hip.

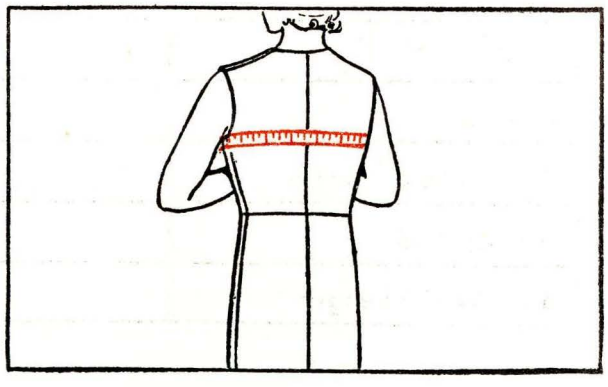
SLEEVES



When ordering pattern for sleeves only, order by the arm measure.

The pattern has necessary ease around arm for each particular size.

CHILDREN'S GARMENTS



Order pattern according to breast measurement for girls, and chest measurement for boys.

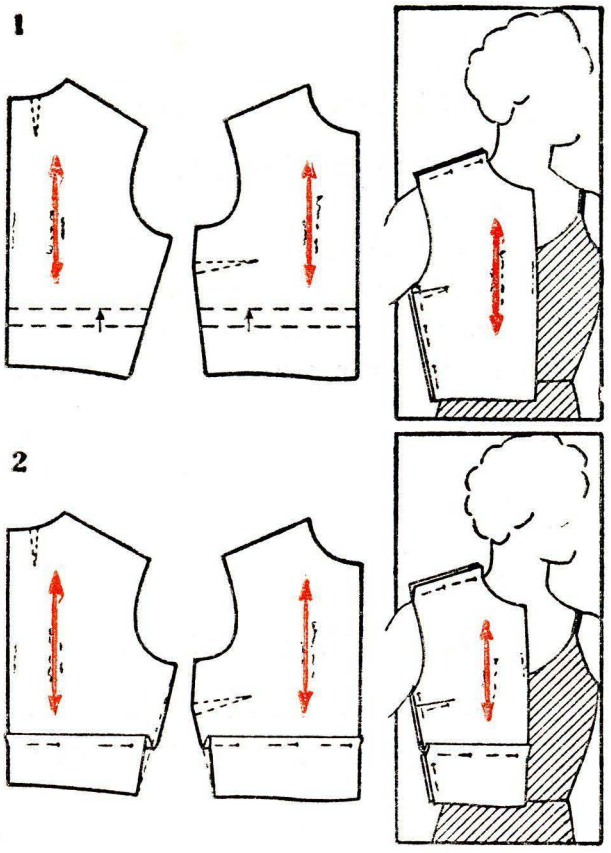
ALTERING THE PATTERN

TO SHORTEN WAIST *

Pin pattern together at underarm and shoulder seams, and try on to determine the necessary reduction in length.

1. Make alteration in pattern above the waistline as follows:
   Draw horizontal guide lines on front and back pattern for the required amount of reduction.

2. Make tucks by bringing the horizontal lines together, and pin.
   Straighten pattern at side seams, as indicated by dotted lines.



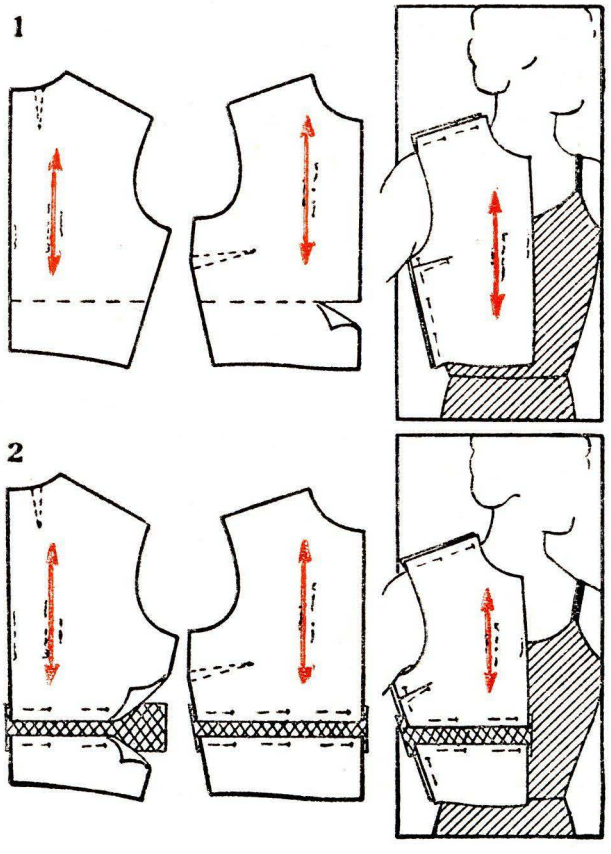
TO LENGTHEN *

Try on pattern to determine the necessary increase in waist length.

1. Slash across pattern sections above the waistline.

2. Spread the required amount, and pin over thin paper.

*NOTE: If there is an allowance for blousing in the waist pattern, this allowance should be retained when shortening or lengthening the pattern.

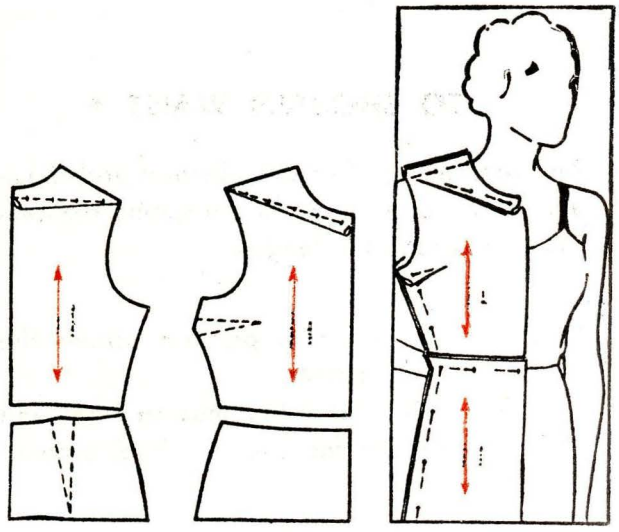


ALTERING THE PATTERN

FOR SQUARE SHOULDERS

After pinning pattern together at underarm and shoulder seams, try it on to see if alteration is necessary.

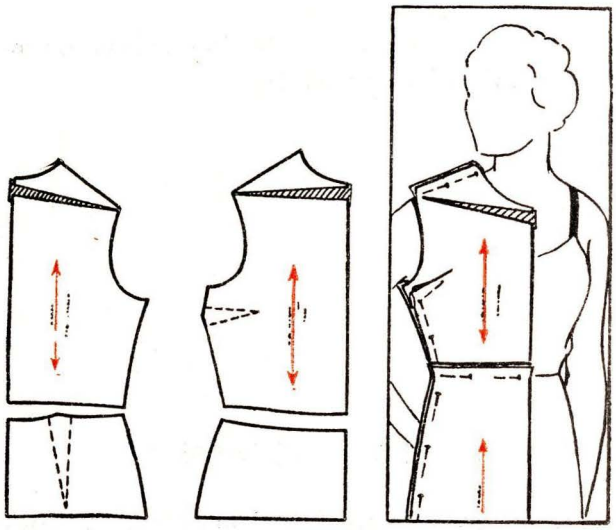
If shoulder slope of pattern is higher at the neck, make a dart across front and back from nothing at armhole to needed amount at neck edge.



FOR SLOPED SHOULDERS

Pin pattern together at underarm and shoulder seams and try it on to determine whether alteration is necessary.

If shoulder slope of pattern is tight, at the neck, slash across front and back to armhole at shoulder. Be sure to begin the slashes as near to the neck as possible; then spread needed amount. When spreading pattern, pin over thin paper to hold spread in position.

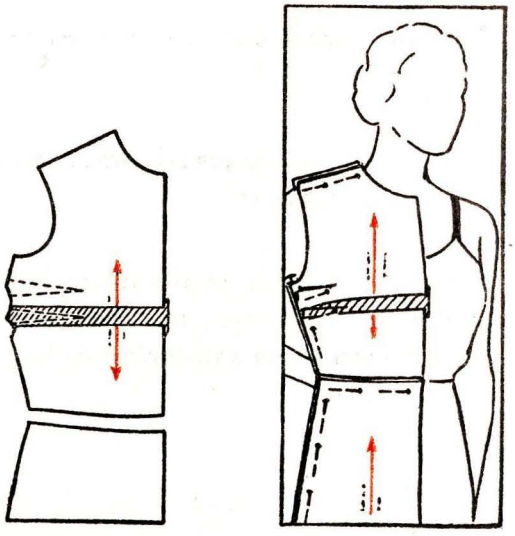


FOR PROMINENT BUST

After pinning pattern together at underarm and shoulder seams, try it on to see if alteration is necessary.

If pattern is too short in front, slash across front at bustline and spread necessary amount, pinning pattern over a thin piece of paper to hold spread in position.

If pattern has a side dart, make another side dart in spread, as shown by dotted line. The same alteration should also be made on a pattern which has no side dart.



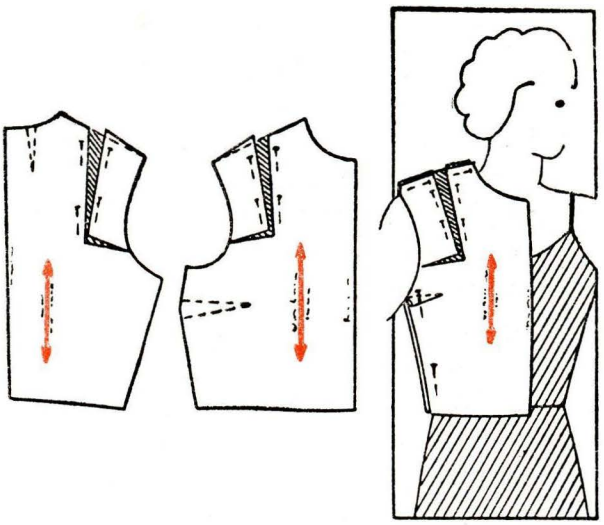
ALTERING THE PATTERN

FOR BROADER SHOULDERS

Try on pattern to see if alteration is necessary.

To broaden shoulders, slash pattern from about center of shoulder down and across to center of armhole. Spread necessary amount at shoulder.

Pin spread over thin paper; then straighten shoulders, as shown by dotted lines.

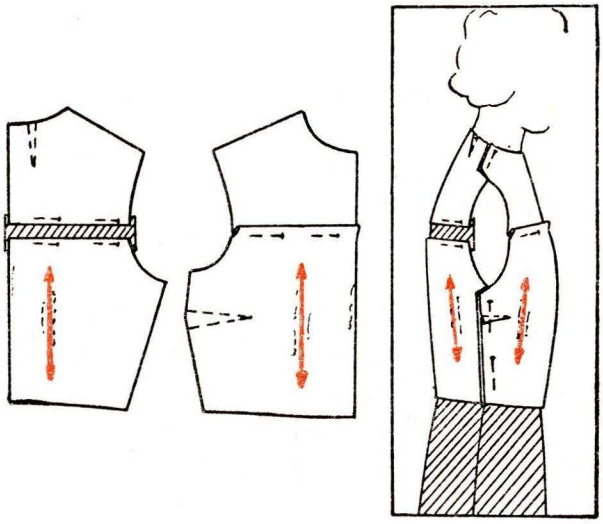


FOR ROUNDED BACK

Slash across back at center of armhole and spread necessary amount (usually about 1/2" or 3/4"). Make a 1/4" tuck across chest in front.

This alteration prevents the garment from drawing up in front and falling towards the back.

Illustration shows the altered pattern on the figure.

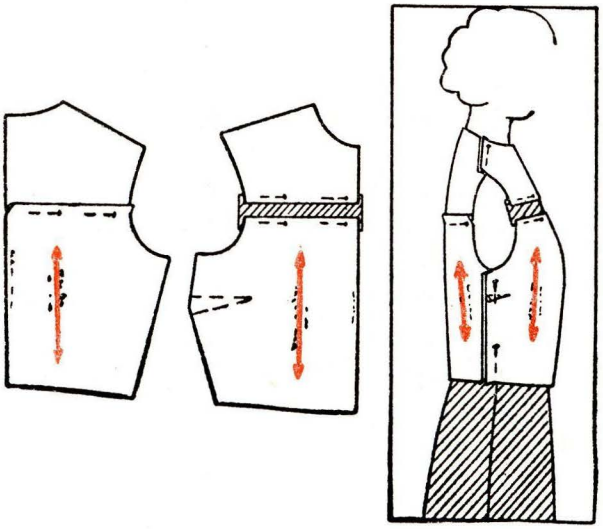


FOR THE PERFECT FIGURE

This figure requires extra length in front and shorter length in back, above the bustline.

The usual reduction in back is about 1/2", and about 1/2" extra allowance in front length.

To alter, make tuck in back; then slash and lengthen front, as illustrated.



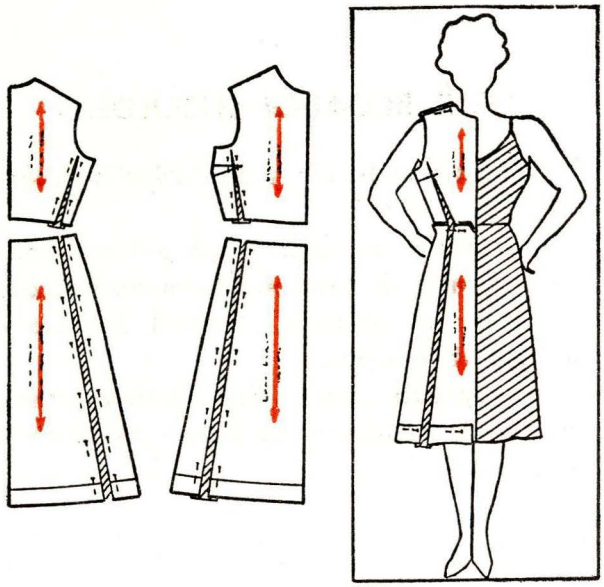
ALTERING THE PATTERN

FOR LARGER HIP

First compare the individual's hip measurement (7" below natural waistline) with the standard measurement, and if there is any difference, make necessary alterations. This applies to garments which are fitted closely at hip; that is, having about 1¼" ease allowance.

To alter, slash pattern from lower edge to armhole, about 2" in from underarm seams, and spread the required amount at hipline to nothing at armhole.

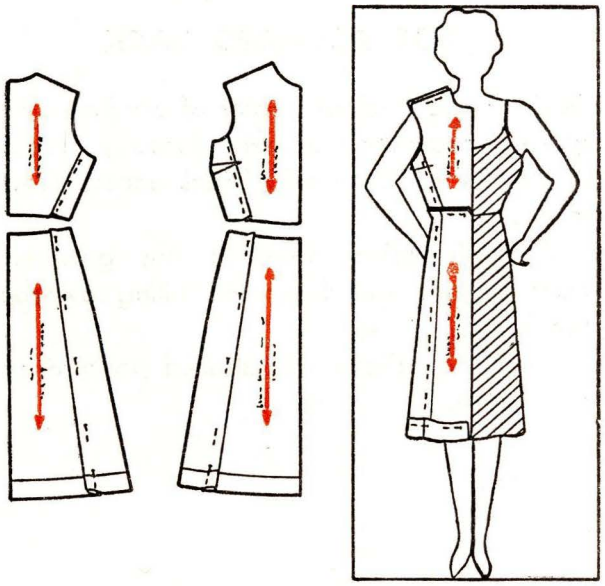
Pin slashed sections over thin paper.



FOR SMALLER HIP

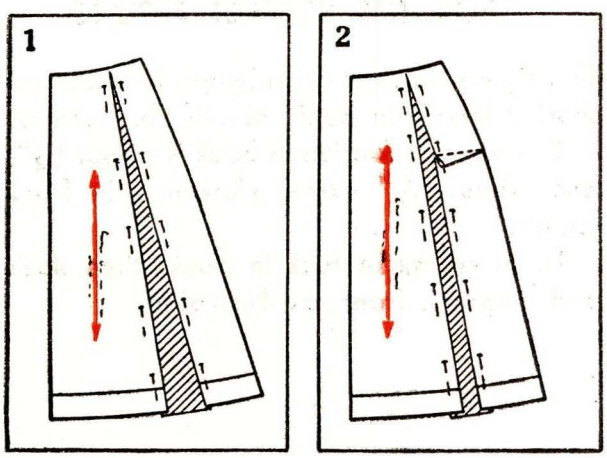
Use the same method of altering pattern as described above for larger hip, but make tucks in pattern in place of slashing and spreading.

The correct amount of ease around the hip must be retained when altering the pattern; for example, if the individual's hip measures 35", and pattern was made for a 37" hip, pattern requires 2" reduction all around, or 1" from center front to center back.



FOR LARGER HIP—SKIRT ONLY

1. Slash pattern from lower edge to waistline, near side seam, and spread necessary amount at hip.
2. If less fulness is desired at lower edge, make a tuck at hipline, as illustrated. To hold spread in position, pin over thin paper.



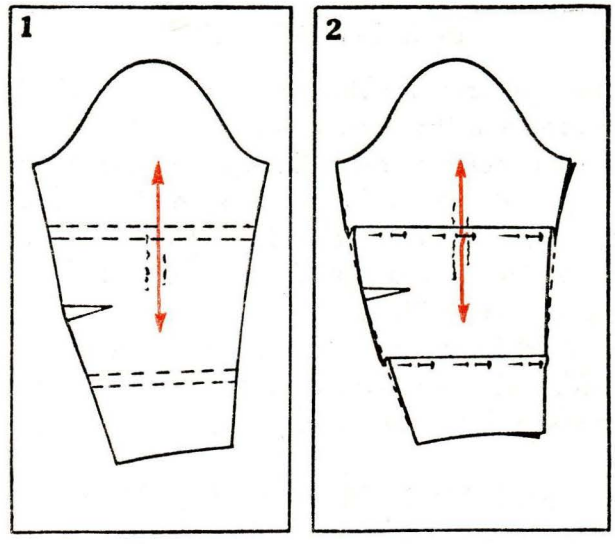
ALTERING THE PATTERN

TO SHORTEN SLEEVE

Make equal reductions above and below the elbow.

1. Draw horizontal guide lines on pattern for tucks.

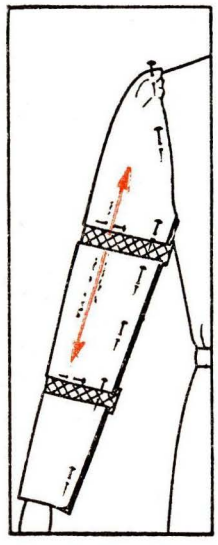
2. Make tucks, bringing horizontal lines together; then pin.
   Straighten at underarm, as shown by dotted lines.

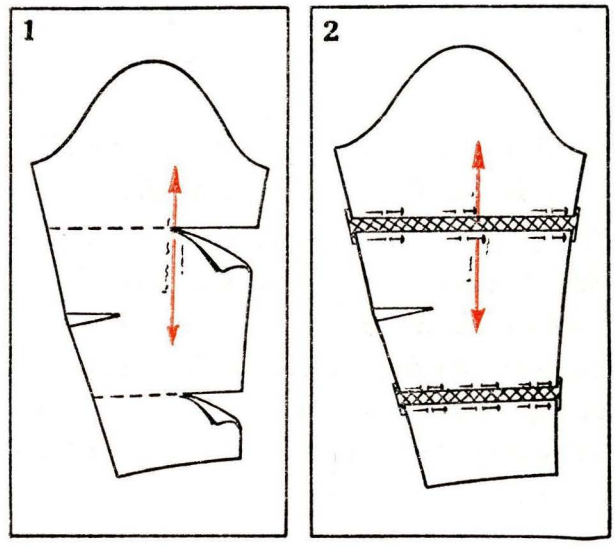


TO LENGTHEN

1. Slash pattern above and below the elbow.

2. Spread pattern the necessary amount, then pin over thin paper.



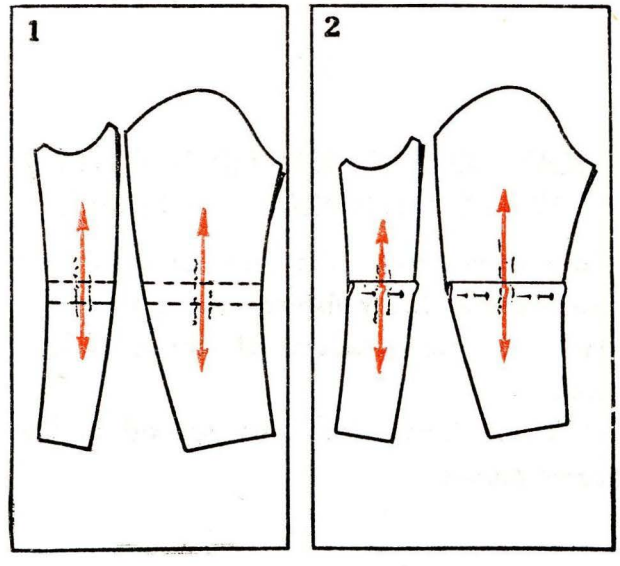


THE TWO-PIECE SLEEVE

1. To shorten, draw corresponding horizontal guide lines at elbow, for tucks.

2. Make tucks, bringing horizontal lines together, and pin.

NOTE: To lengthen, slash and spread at elbow.
The alteration at elbow also applies to any sleeve having no dart at elbow.



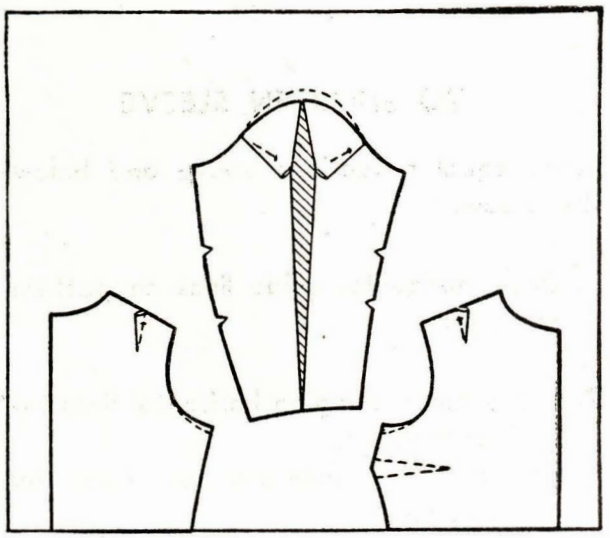
ALTERING THE PATTERN

FOR LARGER ARM

The pattern should measure about 1½" more than the arm, 1" below armhole.

If necessary, slash through pattern from cap to lower edge, and spread needed amount, forming darts to flatten pattern, and pinning to a thin piece of paper to hold spread in position.

Add to top of cap the same amount as width of darts. Cut armholes of front and back a little deeper to fit increase of cap.



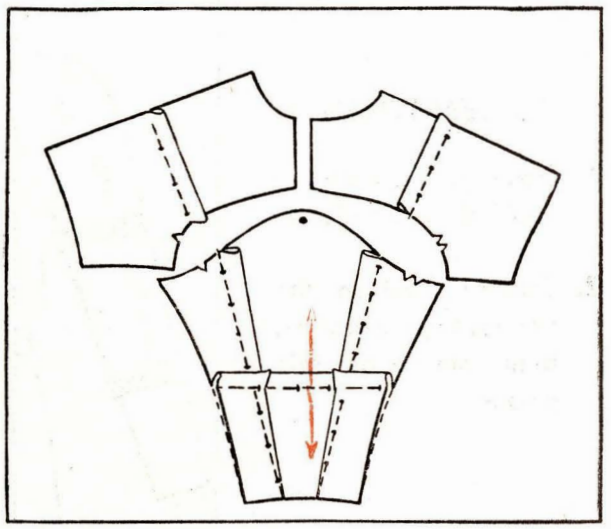
FOR NARROWER SHOULDERS

Reduce width of pattern at shoulder by making a short tuck in front and back.

HOW TO SHORTEN WAIST WITH A DEEP ARMHOLE SLEEVE

This style has a deep armhole and alteration, if necessary, should be made as follows:

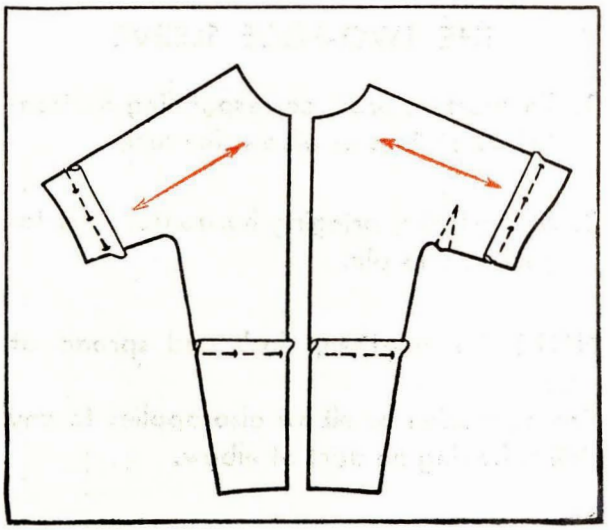
Make tucks across front and back at armhole, making corresponding reduction at top of sleeve to nothing at lower edge. To shorten sleeve, make tuck across pattern at elbow.



HOW TO SHORTEN OR LENGTHEN WAIST WITH KIMONO SLEEVE

To shorten, make tucks across front and back above the waistline, and corresponding tucks across sleeve at elbow, as illustrated.

To lengthen—slash and spread in the same places.



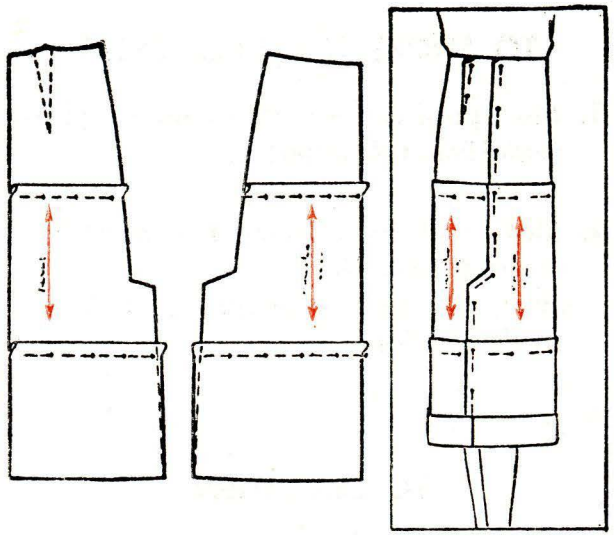
ALTERING THE PATTERN

ADJUSTING SKIRT LENGTH

Make corresponding tucks across front and back below the hip.

If a skirt has pleats or insets from the knee down, tucks should be made across pattern in two places, as illustrated.

To lengthen, slash pattern and spread in the same places.



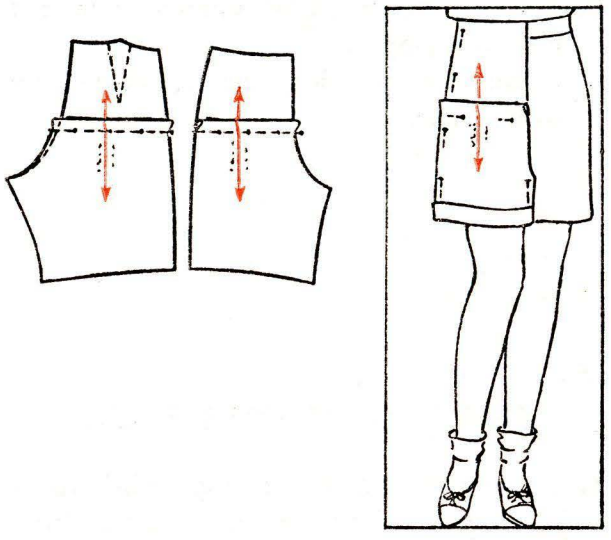
ADJUSTING LENGTH OF SHORTS OR BLOOMERS

Pin pattern together and turn up hem; then try on to adjust crotch depth.

If necessary, shorten by making tucks across pattern above crotch.

To lengthen, slash and spread necessary amount in the same places.

When lengthening pattern, pin over a thin piece of paper to hold spread in position.

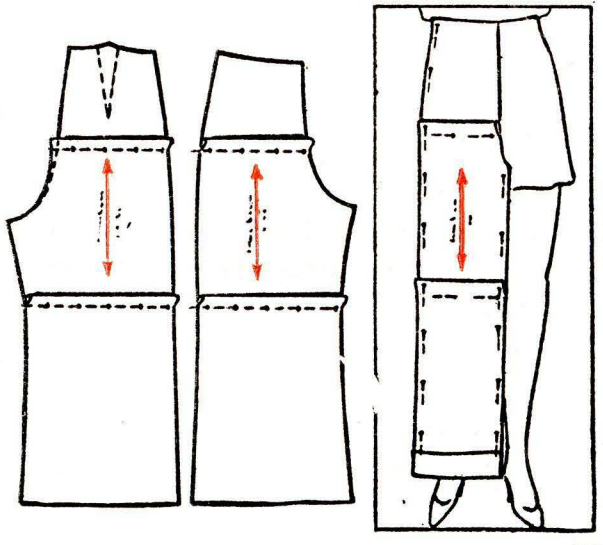


ADJUSTING TROUSERS LENGTH

Pin pattern together and turn up hem; then try on to adjust crotch depth and length of trousers below crotch.

If necessary, shorten with tucks across pattern above the crotch and at knee.

To lengthen, slash and spread in the same places, pinning to thin paper to hold spread in position.

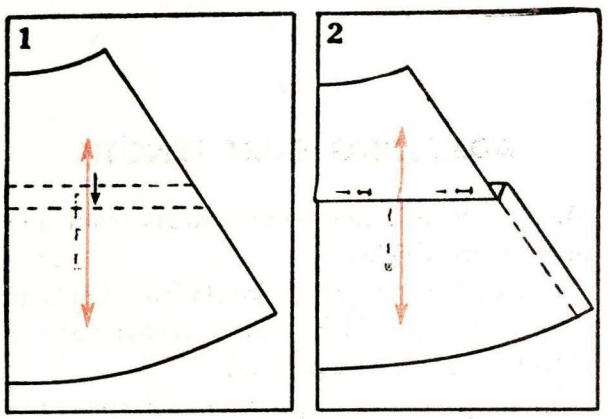


ALTERING THE PATTERN

TO SHORTEN FLARED SKIRT

1. Mark position for tucks by drawing horizontal lines below the hip.

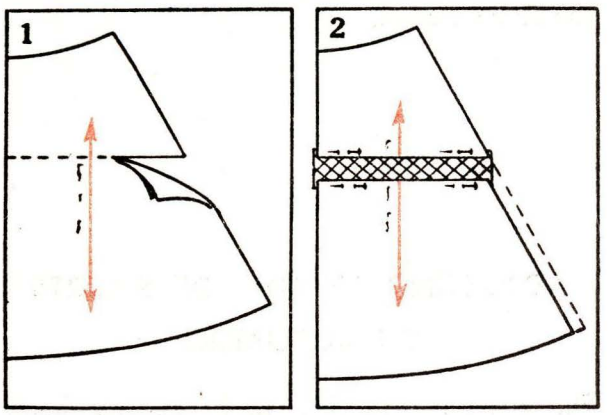
2. Make tuck by bringing horizontal lines together, and pin.
   Straighten pattern at side, as indicated by dotted line.



TO LENGTHEN

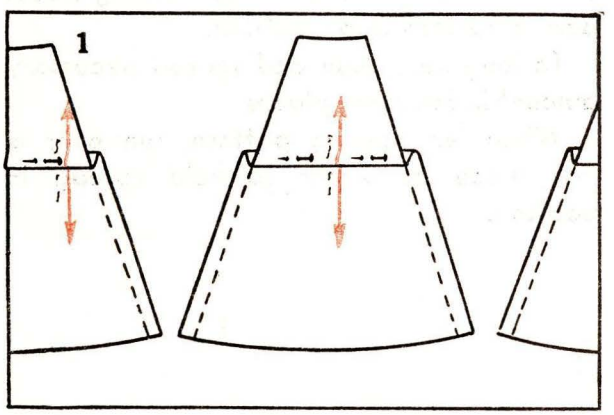
1. Slash across pattern below hip.

2. Spread the required amount and pin over thin paper.
   Straighten at side, as indicated by dotted line.

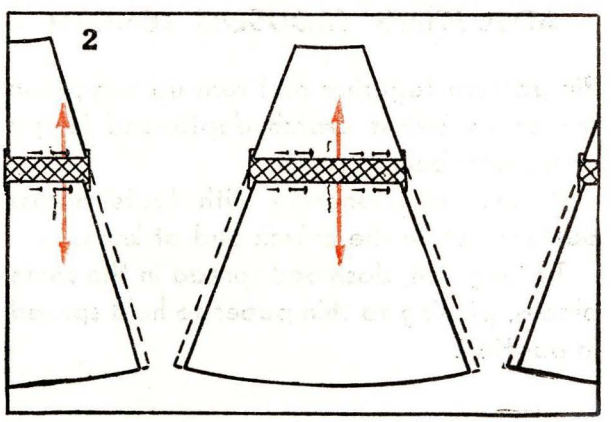


GORED SKIRT WITH FLARE

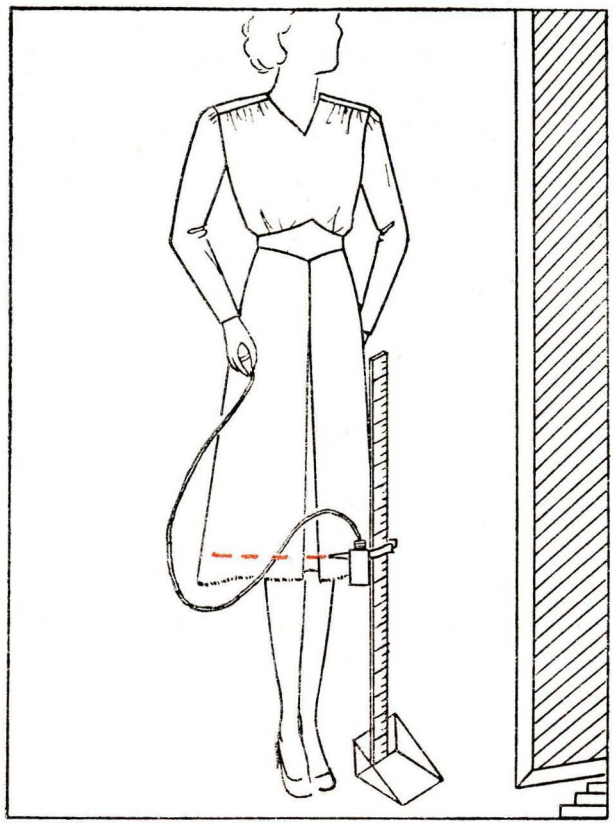
1. To shorten—Make corresponding tucks in pattern below the hip and straighten sides, as indicated by dotted lines.



2. To lengthen—Slash and spread the necessary amount below the hip. Straighten sides.



MARKING HEMLINE



MARKING HEMLINE WITH SKIRT MARKER

Adjust the hem marker to required amount of inches from floor; then, while standing in correct posture before a full-length mirror, mark hemline.

Be sure to keep your correct posture as you mark the line all around the garment.

After removing garment, turn up hem on chalk line and baste close to turned edge.

Even the width of hem, and finish as shown on page 42.

Before finishing hem in a flared or circular skirt, see directions given below.

MARKING HEMLINE WITH PINS

Before finishing lower edge of circular skirt, hang garment on dress form or hanger for a day or two. This will allow bias part of skirt to stretch or sag.

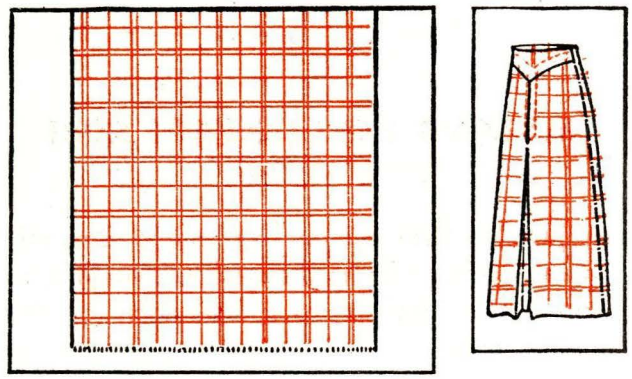
Some materials stretch or sag on the bias part more than others, therefore, the above process is necessary for best results.

Mark hemline with pins or tailors' chalk by measuring evenly from floor as illustrated.

CUTTING PLAID, STRIPED AND OTHER DESIGN MATERIALS

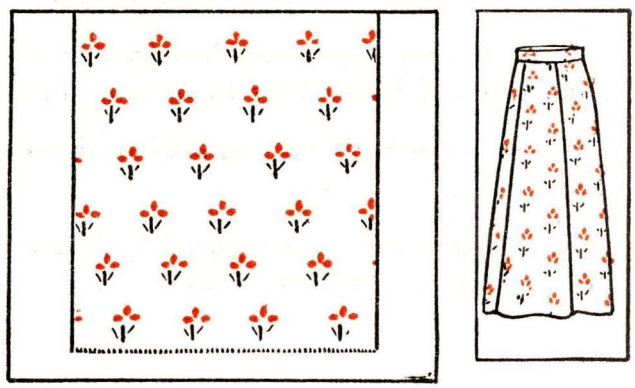
PLAID OR CHECKED DESIGN

If the plaid or checked designs are large, it is often necessary to purchase a little more material so that the stripes can be made to match at the corresponding seams.



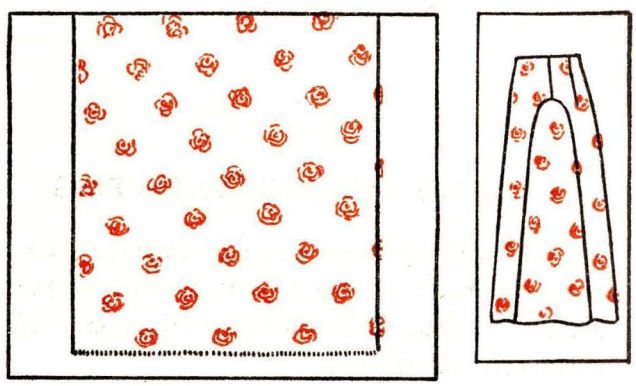
ONE WAY DESIGN

For material with a one way design, follow the cutting diagram in pattern marked "With nap". This shows pattern pieces laid one way so that the design in material will run in one direction.



ALL OVER DESIGN

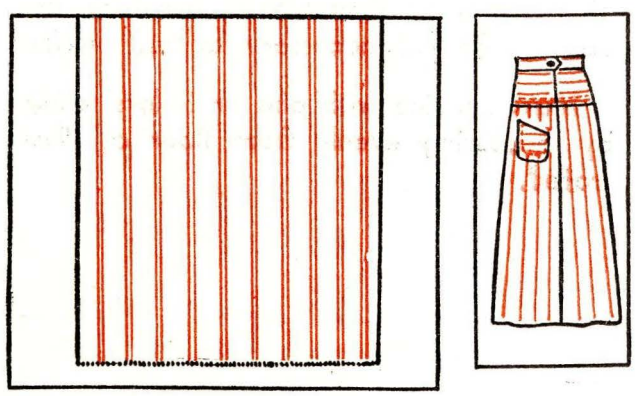
For an all over design, pattern pieces may be laid up or down on material, in accordance with cutting diagram marked "Without nap". An all over design usually takes less material than a one way design.



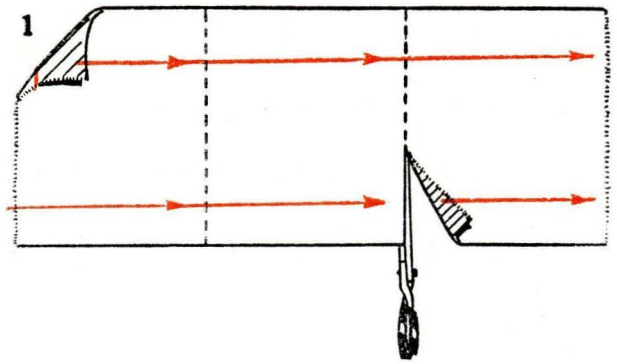
LENGTHWISE STRIPED MATERIAL

Depending on the style of garment, some pieces are to be cut lengthwise, and some crosswise.

It is advisable to place the larger pieces lengthwise (which gives slenderizing lines) and the smaller pieces, such as pockets, belts, yokes, etc., crosswise for trimming purposes.



LAYING OUT MATERIAL FOR CUTTING



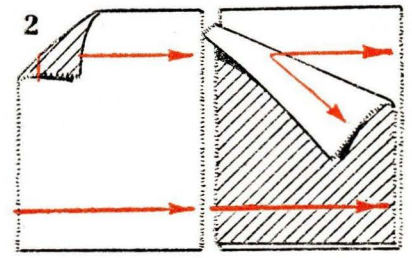
FOR NAP MATERIALS

(velvet, velveteen, corduroy, wool broadcloth, velour cloth, etc.).

The nap is a pile or raised threads on the right side of the material, usually running in a lengthwise direction.

1. For open double material—Cut two pieces of material the required length, as indicated by dotted lines.
2. Place one layer over the other, right sides together, with the nap running in one direction, as indicated by arrows.

NOTE: This process also applies to one way design materials.

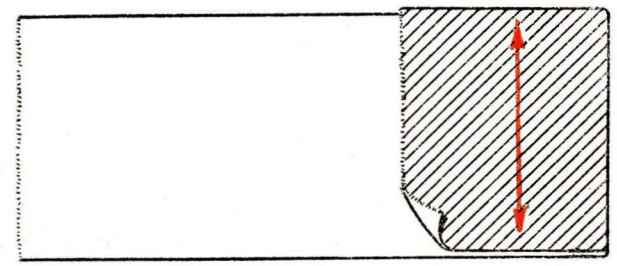


CROSSWISE FOLD

(for materials without nap)

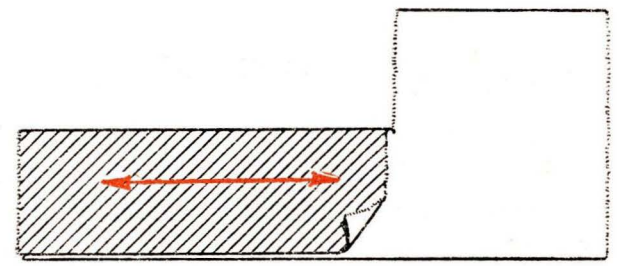
Instead of open double material, make a crosswise fold the required length.

The crosswise fold is also necessary when certain sections of a garment are to be cut crosswise of goods, as in striped materials.



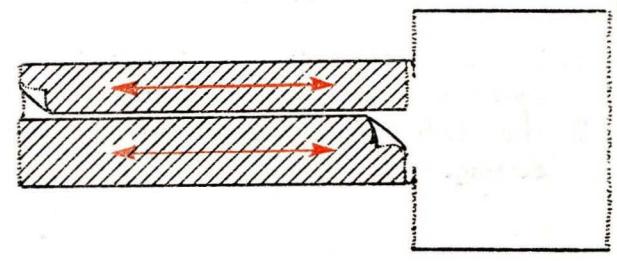
LENGTHWISE FOLD

Fold material right sides together, having selvedges toward you. Be sure that the crosswise threads run perfectly straight from selvedge to selvedge.



DOUBLE FOLD

Sometimes there are many pattern pieces to be cut out on the fold of the goods. It is therefore necessary to form a double fold in the fabric by bringing the selvedges together, as illustrated. The selvedges must be parallel to the folded edges.

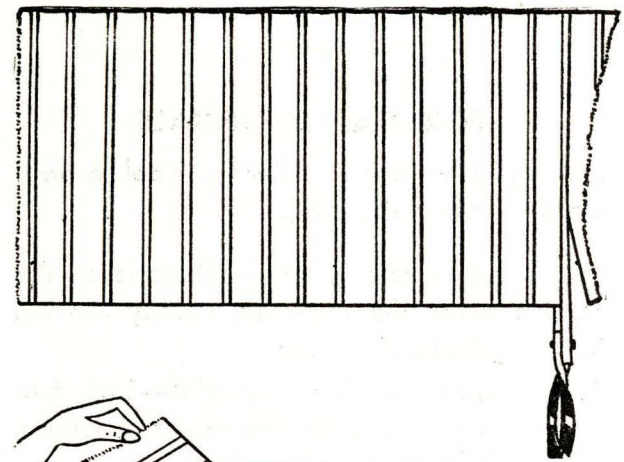


MATCHING CROSSWISE STRIPES

STRAIGHTENING ENDS OF MATERIAL

Material should first be pressed in order to remove all creases. Press on wrong side.

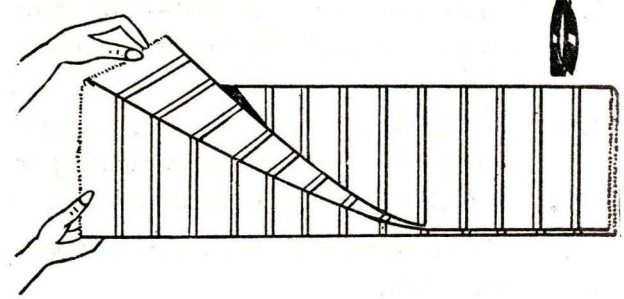
To straighten ends, cut along line of stripe.



FOLDING THE MATERIAL

To form a lengthwise fold, bring selvedges together very accurately with selvedges toward you.

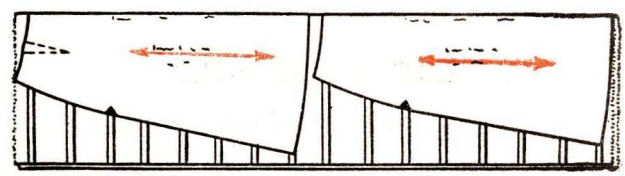
Be sure to have the crosswise stripes one over the other at the end, and along the entire length.

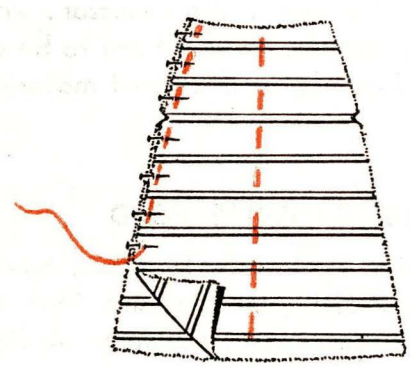


LAYING PATTERN ON MATERIAL

In order to have the stripes match at corresponding seam edges, place pattern on the goods with the corresponding notches on a definite stripe, as illustrated.

If material has a one way striped design, pattern must be laid all in one direction as for nap materials.



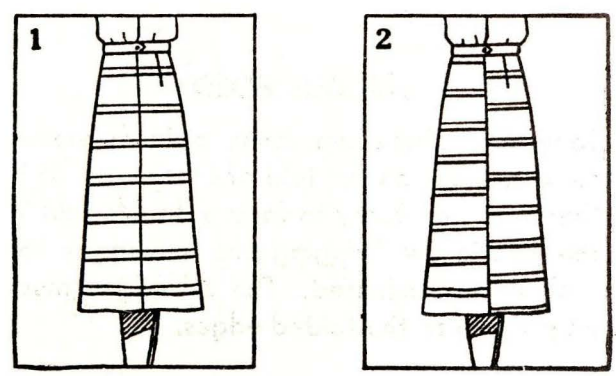


JOINING SEAMS

With right sides of material together, and notches matching, pin seams, being careful to have stripe on stripe. Baste before stitching.

THE FINISHED SKIRT

1. Stripes were matched accurately at seams, when cutting and sewing.
2. The result of inaccurate matching when cutting.



GRAINLINE ON PATTERN

The grain of the goods refers to lengthwise and crosswise threads.

Lengthwise threads are parallel to the selvedge; crosswise threads run from selvedge to selvedge.

The arrows on the pattern pieces indicate the correct grainline.

THE SLEEVE

1. When laying pattern on material, measure an even distance from arrow to selvedge.
2. Showing sleeve cut on the correct grain of material.
3. Showing incorrect way of laying pattern on material.
4. Shows the sleeve cut off grain of material. This will cause the sleeves to twist and hang badly.
   It will also affect the appearance of the sleeve if made in plaids, checks, or stripes.

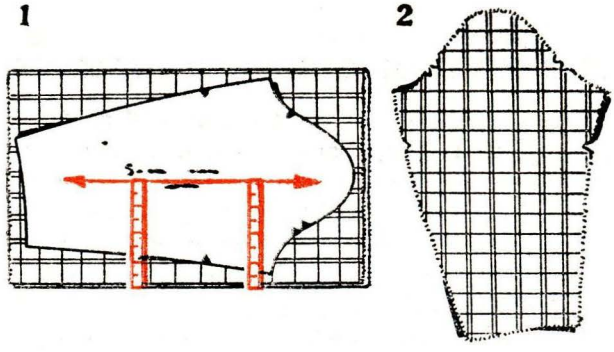
THE FLARED SKIRT

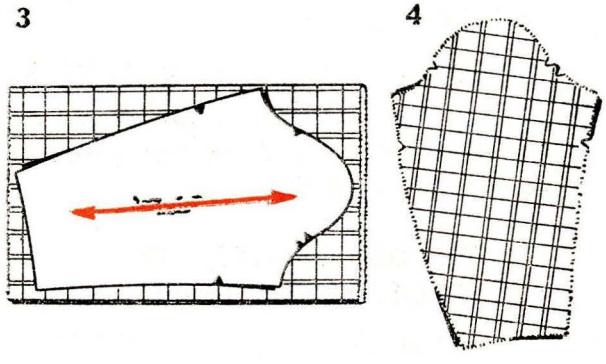
5. As in a sleeve, it is important to lay the gored sections of a skirt on the correct grainline.
6. This will also have a definite effect on the appearance and hang of the garment.

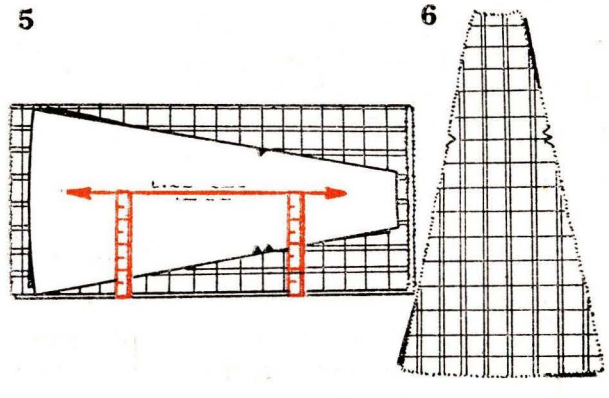
NOTE: Avoid using diagonal design materials for flared skirts

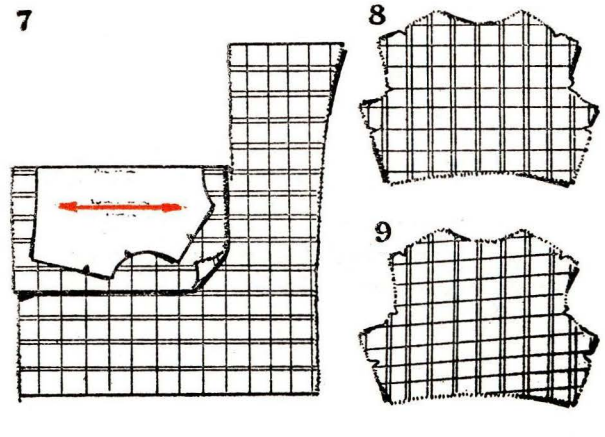
CORRECT GRAIN ON FOLD OF GOODS

7. If half pattern is given, as in a waist back, measure widest part of pattern; then fold material the required width, being sure that the crosswise and lengthwise grain is straight.
8. Showing back cut out on the correct lengthwise and crosswise grain.
9. Showing back with crosswise grain running off, the result of incorrect folding of material.







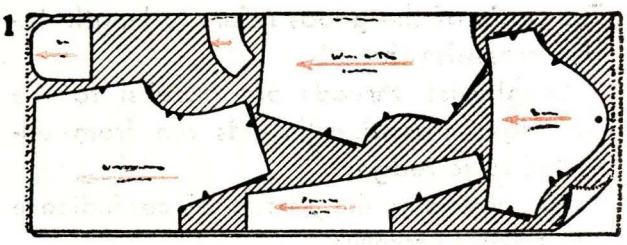


LAYING PATTERN ON MATERIAL

FOR VELVET OR OTHER NAP MATERIALS

1. Lay pattern pieces on material so that top of sleeve, front, back, etc., are laid in one direction.
   For materials that have a raised nap, as velveteen, corduroy, velour cloth, etc., lay pattern pieces all in one direction so that nap will run upward.
   For materials with a flat nap, as pan velvet, wool broadcloth, etc., lay pattern pieces in one direction with nap running downward.

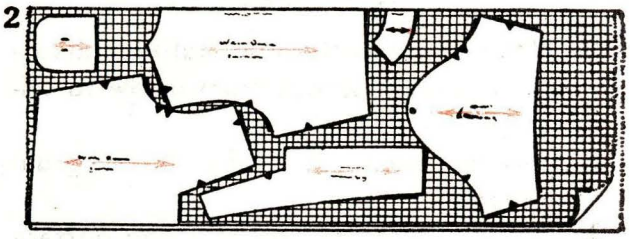
1



WITHOUT NAP, OR PLAIN MATERIALS

2. Showing the same pattern pieces laid up and down, thus requiring less yardage than for nap materials.

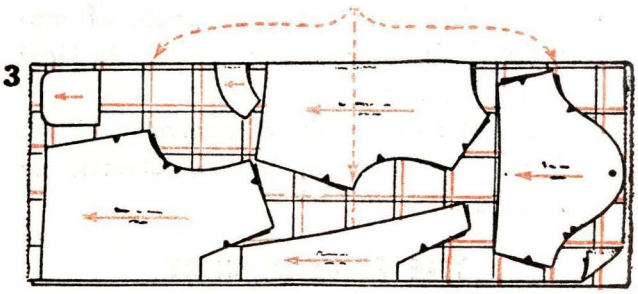
2



PLAIDS, CHECKS, OR CROSSWISE STRIPES

3. Lay pattern pieces on material, having the upper point of the underarm seams of front, back and sleeve, on corresponding stripes, as indicated by the three dotted arrows. This will help to match the crosswise stripes, as illustrated.

3

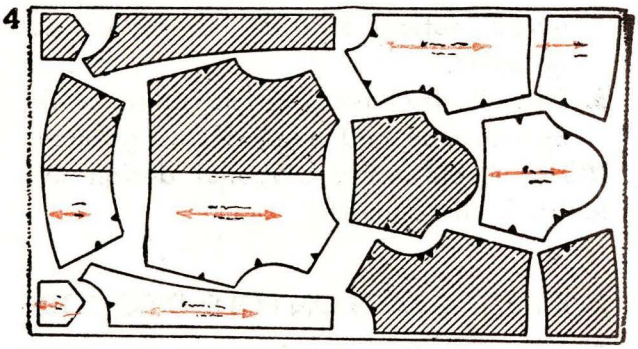


LAYING SLEEVE PATTERN, ETC., ON OPEN SINGLE MATERIAL

4. To cut sleeves for the left and right arms, first cut out one sleeve; then turn pattern over and cut out the other.
   This also applies to other sections of a garment.

NOTE: The shaded pattern pieces in illustration are laid printed side down.

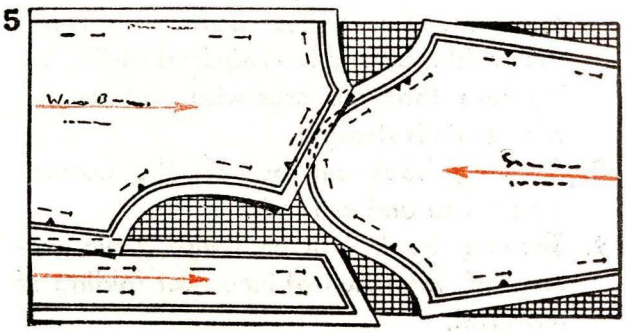
4



PINNING PATTERN TO MATERIAL

5. Pin pattern to material along the seam line, overlapping the margin, if necessary, to save material.

5

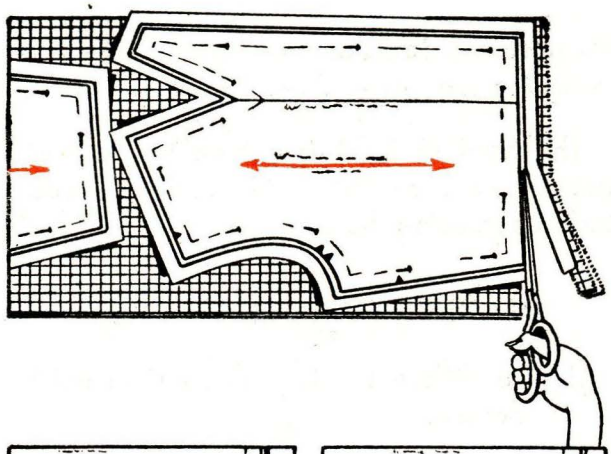


CUTTING THE GARMENT

HOW TO CUT

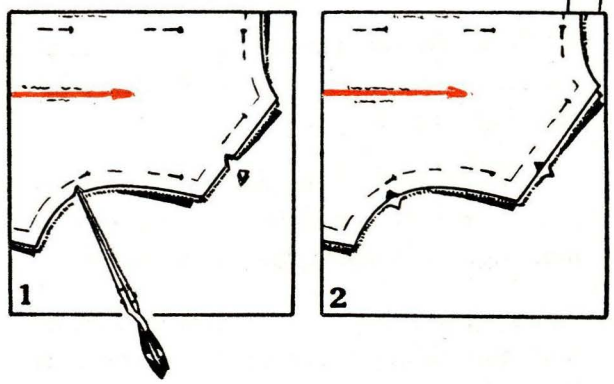
Cut pattern and material through the white center of the double line.

Do not cut off the margin before cutting material. The margin falls away as you cut through pattern and material.



CLIPPING THE NOTCHES

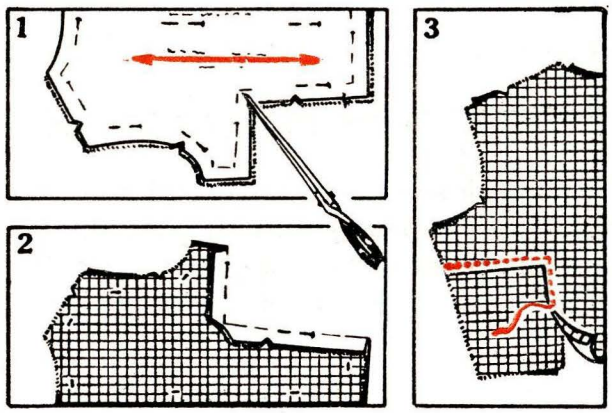
1. When cutting in the notches, be sure that they do not exceed half the width of seam allowance.
2. If material ravels easily, cut notches outside of the seam allowance, while cutting out the garment.



CLIPPING CORNERS

This is necessary for seam edges that have to be turned in, as for a lapped seam.

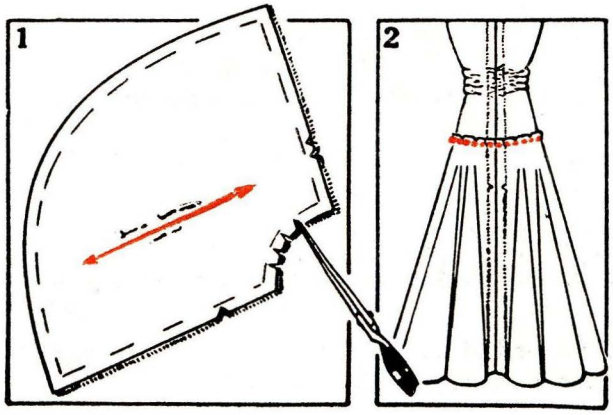
1. Clip corner to within two or three threads of the seam line.
2. After clipping, turn under seam allowance.
3. Showing the lapped seam.



CLIPPING CURVED SEAM EDGES

This is necessary on circular skirts, flounces, etc.

1. Clip seam allowance at close intervals, to within about 1/8" of the sewing line.
2. Clipping the curved seam edges of a skirt will allow the flare to fall in soft folds, as illustrated.



TAILORS' TACKS

Make tailors' tacks or other markings before removing the pattern, after garment is cut.

If the front or back is cut on the fold of goods, mark centers with basting thread before removing the pattern.

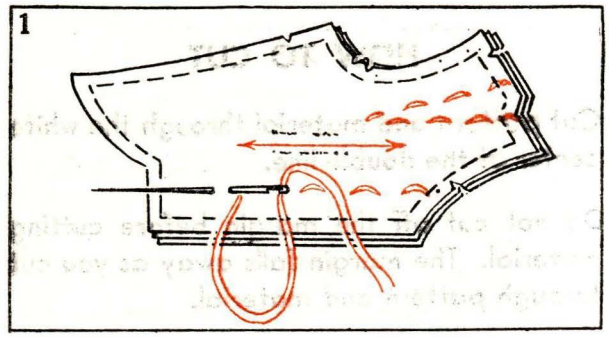
MAKING TAILORS' TACKS

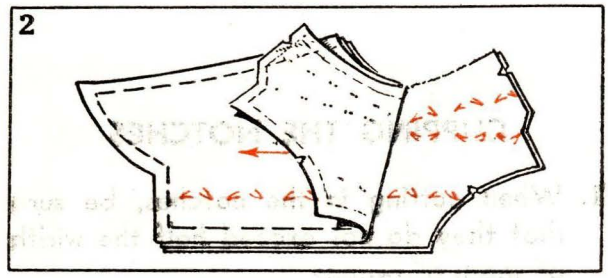
1. Use a different color thread than color of material.

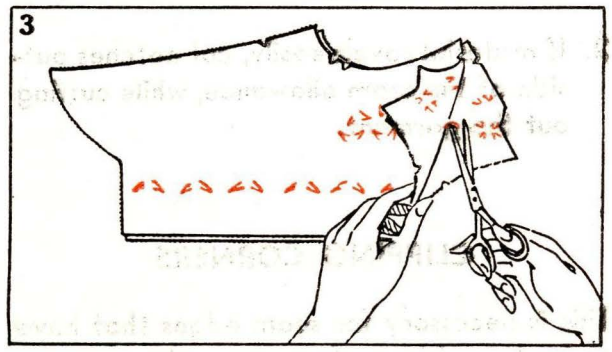
   With a double thread, baste through pattern and both layers of material, forming large loops.

2. Clip each loop through center and remove pattern carefully, leaving thread markings in both layers of material.

3. Raise upper layer of material slightly and clip through center of threads, as illustrated.

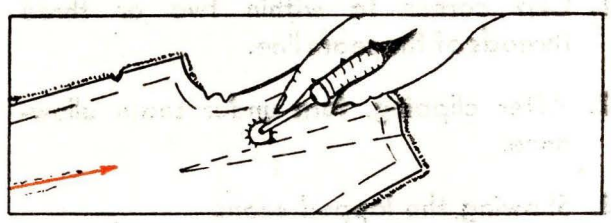






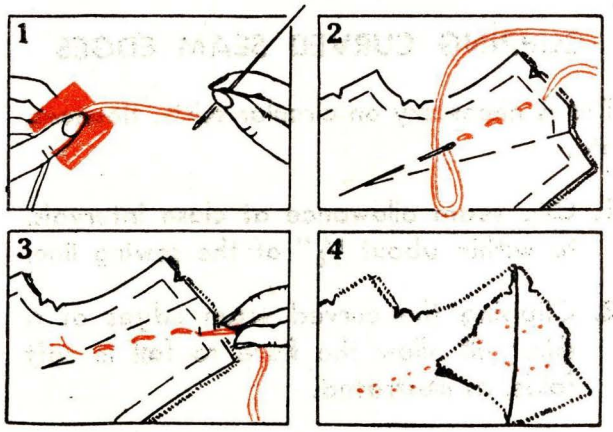
MARKING WITH TRACING WHEEL

On plain, closely woven or firm materials, as linens, cottons, etc., the tracing wheel may be used (do not trace on a good table as it will leave marks. Use a tracing board).



MARKING WITH CHALKED THREAD

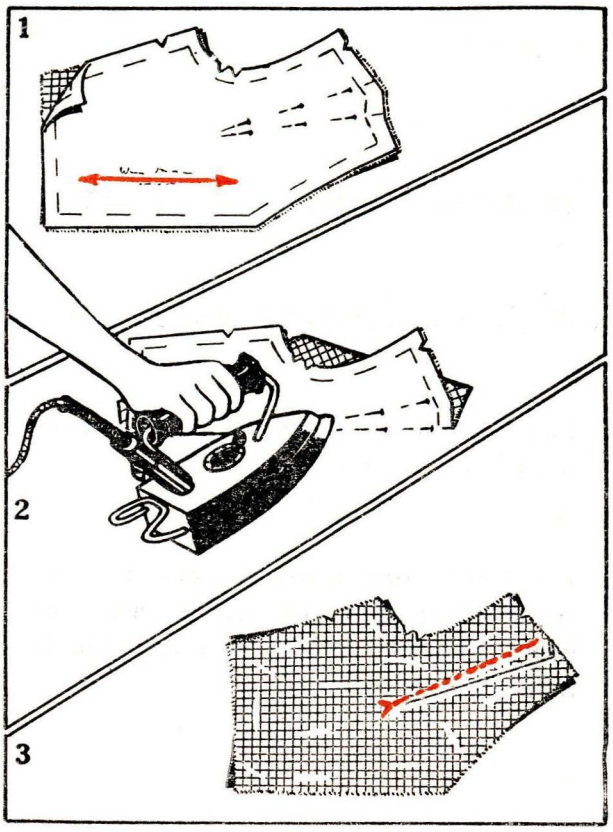
1. Thread a needle with basting thread; then rub the thread over a piece of tailors' clay chalk, using a different color than material.
2. Run the thread through pattern and material along marking lines, making close basting stitches.
3. Draw the thread out; then remove pattern.
4. After the thread is pulled out, small chalk dots will remain in material.



TAILORS' TACKS

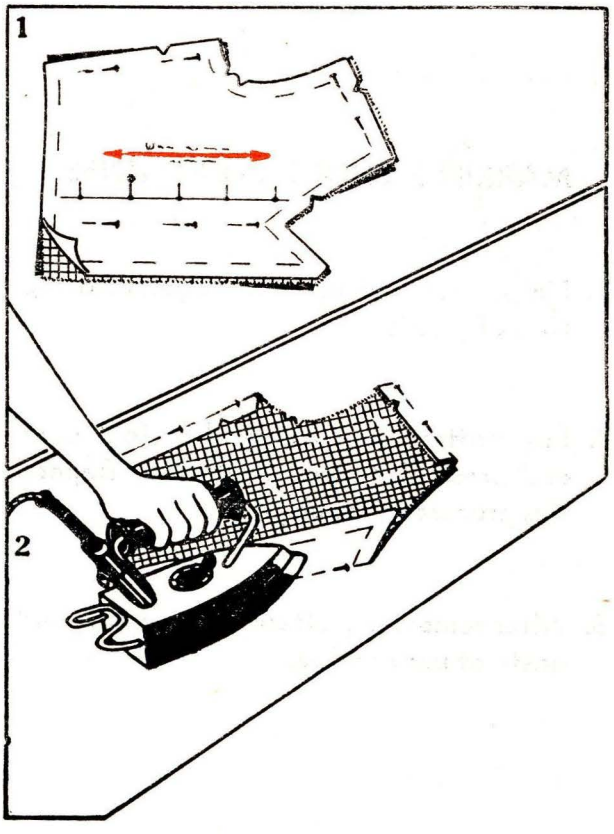
MARKING STRAIGHT LINES BY CREASING

This is a quick method for making darts, tucks, pleats, straight seams, etc., suitable for most materials except velvets and heavy woolens.



MARKING DART

1. Pin pattern to material along dart lines.
2. To crease, lay pattern side down on press board; then fold back on one line of pins and press with a warm iron. Repeat same process for the other line of dart.
3. Remove pattern; then make dart by stitching together along crease lines.



MARKING STRAIGHT SEAMS AND HEM LINES

Creasing along seam lines will give the true line for sewing.

1. Pin pattern to material along lines to be creased.
2. Lay pattern side down on press board; then fold back and press carefully along line of pins.

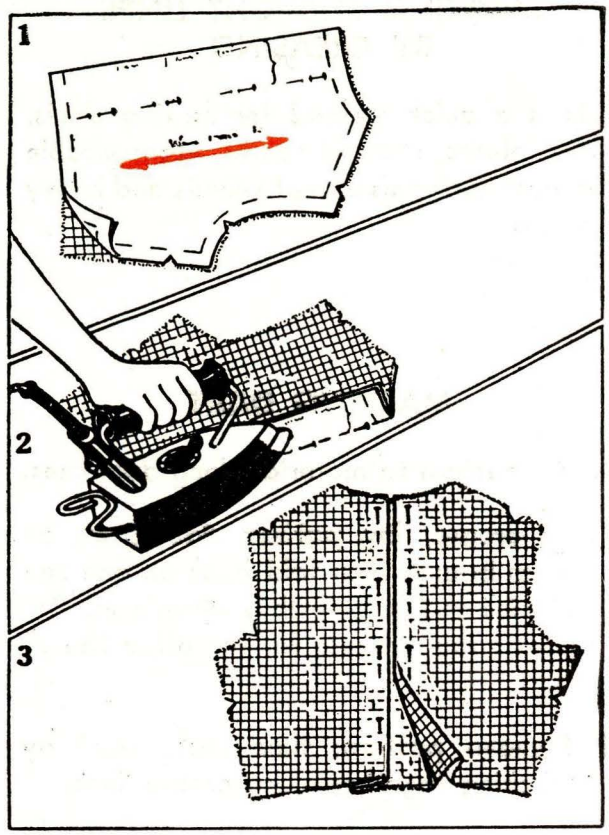
TAILORS' TACKS

MARKING LONG PLEAT LINES

1. Pin pattern to material along pleat line.

2. Lay pattern side down; then fold back on line of pins and press.

3. After removing pattern, open out material; then pleat on crease lines and bring together at center back. Pin to hold pleat in position.

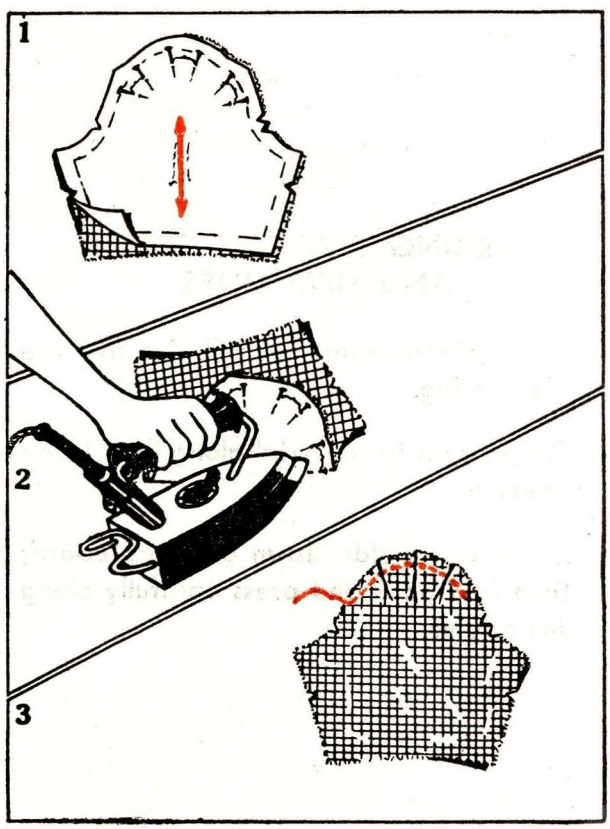


MARKING SHORT PLEAT LINES

1. Pin pattern and material together along lines of pleats.

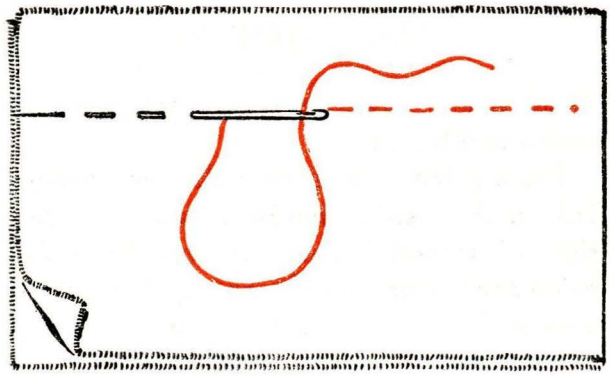
2. Lay pattern side down; then fold back and press along one pleat line. Repeat this process for each pleat.

3. After removing pattern, make pleats and baste at upper edge.



CONSTRUCTIVE STITCHES

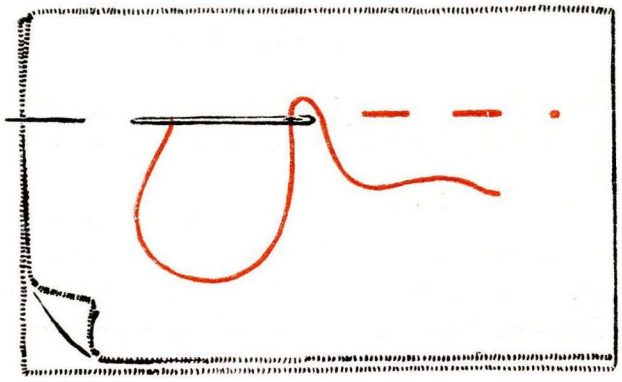
RUNNING STITCH



This is the simplest form of stitch used in hand sewing. It has many uses where a strong stitch is unnecessary as seaming the first sewing of a French seam, gathering, shirring and tucking, in light-weight materials.

To make the stitches, pass the needle through material, taking several small stitches at a time, before drawing needle through.

EVEN BASTING

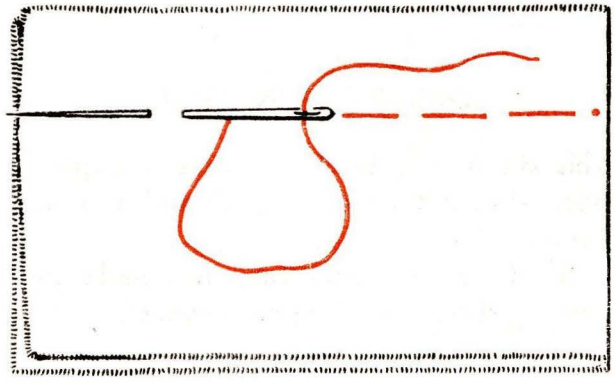


Used where there will be some strain in fitting the garment.

Make even stitches on both sides of material, about 1/4" long.

For velvets, fine silks or woolen material, use sewing silk instead of cotton thread, because cotton thread usually leaves a mark when material is being pressed.

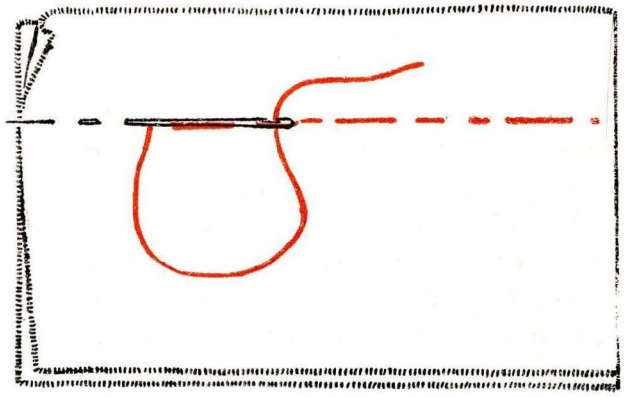
UNEVEN BASTING



Used in seams, where there is no strain in fitting, or as a guide line for stitching.

Take long stitches on upper side of cloth and short stitches on the under side.

DRESSMAKERS' BASTING



Used for basting parts of garments together or strips of material for stitching; makes a good guide for machine stitching.

Take one long and two short stitches, as illustrated.

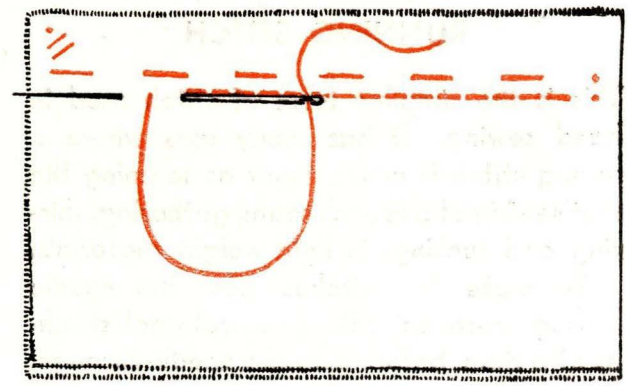
NOTE: All basting stitches should begin with a knot. Fasten the end with 2 or 3 diagonal stitches above the basting line. Clip basting stitches before removing.

CONSTRUCTIVE STITCHES

BACKSTITCHING

Used where strength is necessary, as in seams and bands.

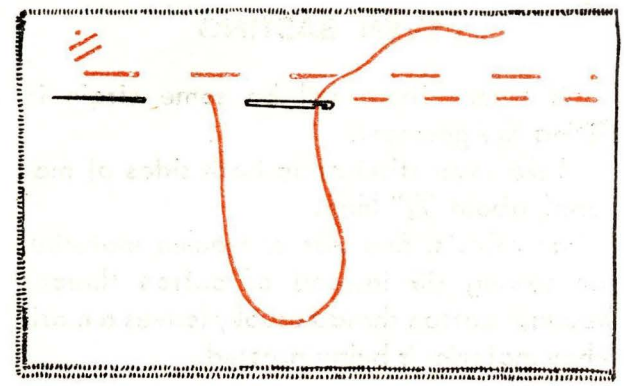
Begin stitching directly under the basting. Take a short stitch backward on the upper side of material and pass needle under twice that space on the wrong side. Bring needle through to right side and back to end of first stitch; then repeat process.



HALF BACKSTITCHING

This stitch is a quicker process than the backstitch, and can be used where less strength is required.

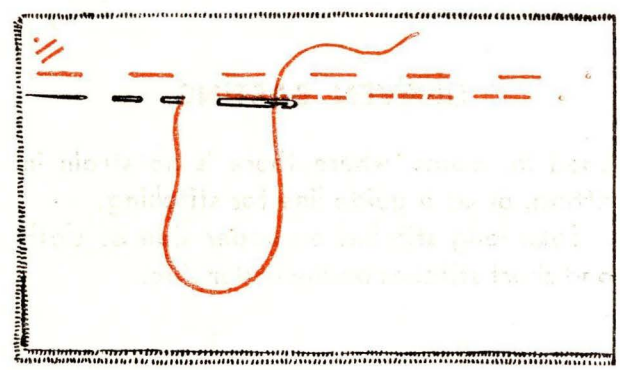
Take a stitch backward on upper side and pass needle under 3 times that space on the wrong side. Bring needle through to right side and half way back. Repeat process.



COMBINATION STITCH

This stitch may be used where strength is needed as in the second sewing of a French seam.

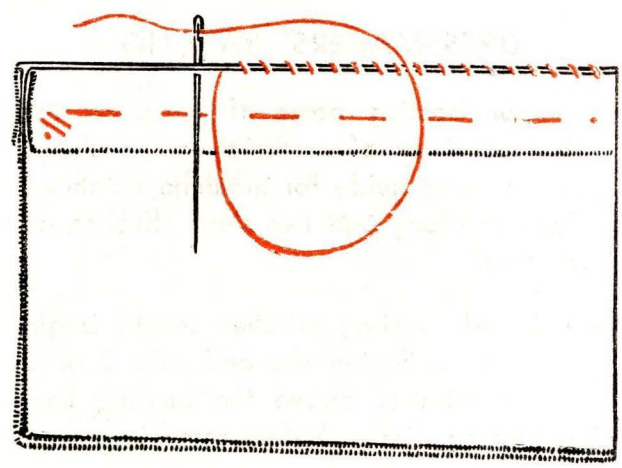
Start with a backstitch; then make two running stitches and repeat process.



OVERHANDING

Used where a strong, flat invisible seam is desired as in table linen, undergarments sewing on lace, patching, etc.

Sew with close, straight stitches, bringing the needle over and over, with point of needle towards you. Do not draw stitches too tight, or take them too deep, so that seam can open flat.

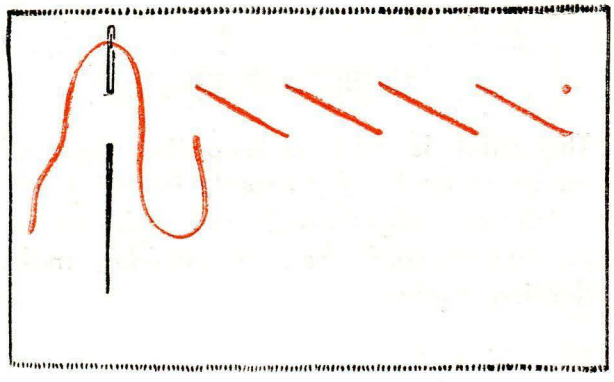


CONSTRUCTIVE STITCHES

DIAGONAL BASTING

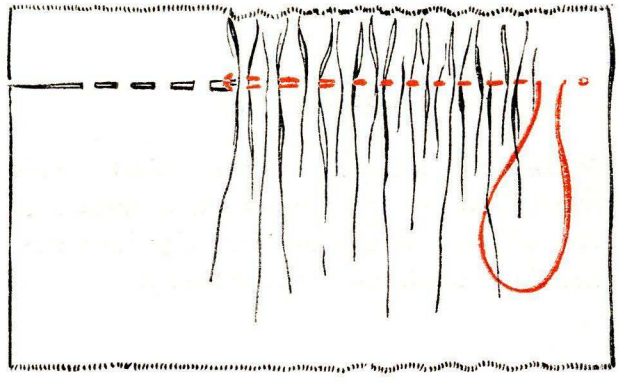
Used to hold a lining to a garment, as in a coat or jacket, while it is being fitted.

Take diagonal stitches on the right side, and short vertical stitches on the wrong side.



GATHERING

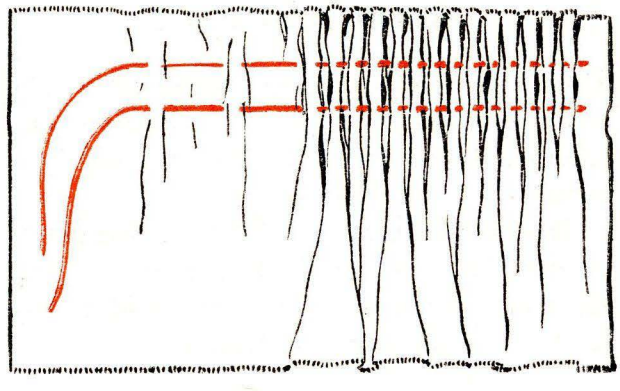
Use running stitches, making them the same length on both sides. Continue making stitches until you have finished the row; then draw material together to form even gathers. Fasten with backstitches.



GAUGING

Used where there is a great quantity of material to be put into a small space.

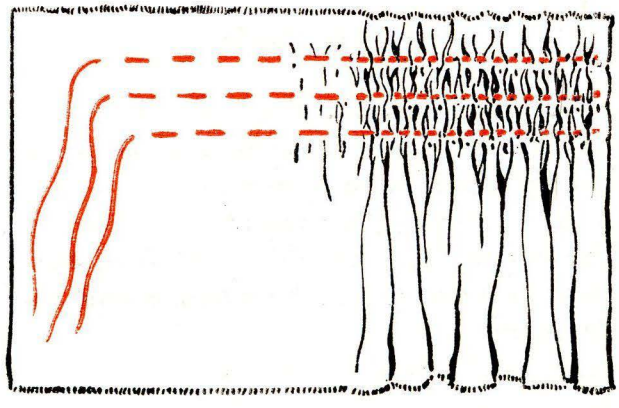
Take long stitches on the right side and short stitches on the underside. In gauging, the long and short stitches must be directly under each other so that the fullness will lie in deep folds.



SHIRRING

Used for trimming purposes.

Make several rows of running stitches, the desired distance apart, and draw into required amount. The stitches do not have to lie directly under each other.

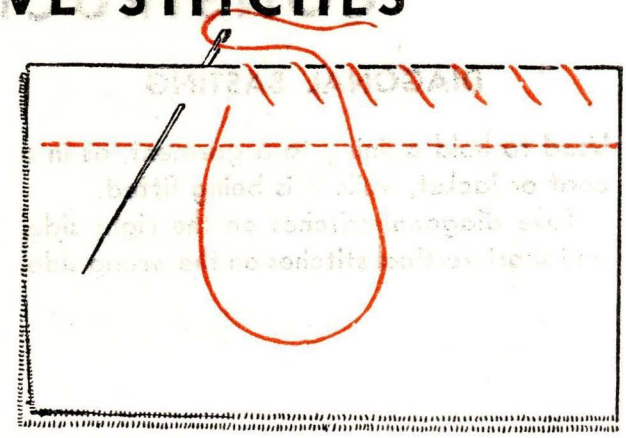


CONSTRUCTIVE STITCHES

OVERCASTING

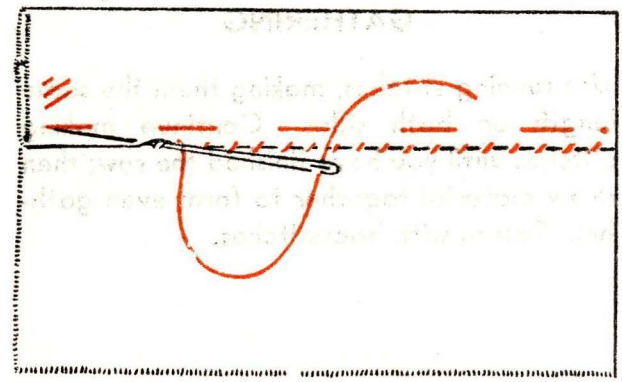
This stitch is used to keep the edges of seams or parts of garments from fraying.

Trim raw edges evenly; then, with needle pointing toward the left shoulder, make slanting stitches.



HEMMING

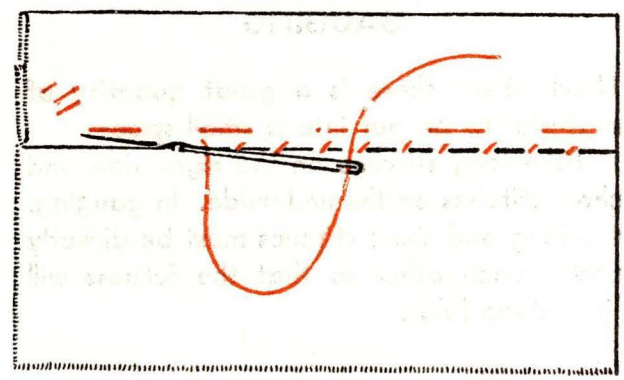
Make small, slanting stitches. Work needle from right to left and catch a thread or two of the fabric under the fold; then pass needle through fold, near the edge.



BLIND HEMMING

Used to sew the hems of silks or other thin materials, where strength is desired but where stitches should be invisible on right side.

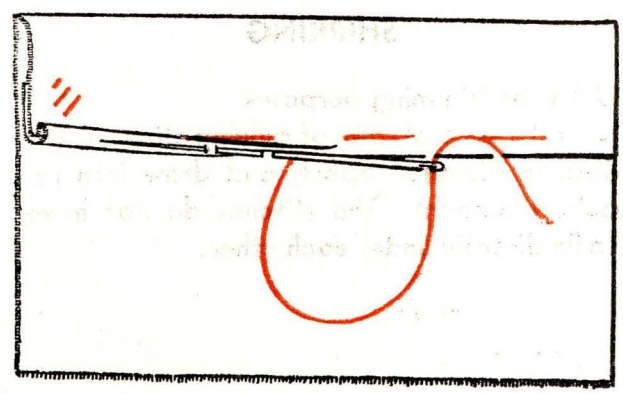
This stitch is similar to the hemming stitch except that needle should catch only a tiny fibre of the material under the fold and a larger stitch through the fold.



SLIPSTITCHING

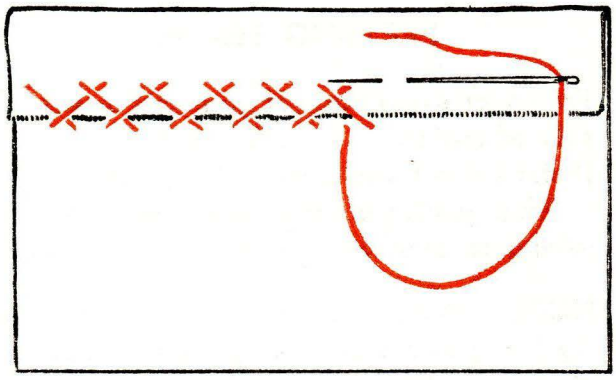
This is used where invisible sewing is desired on facings, folds or hems, and where a strong finish is not necessary.

Begin hemming by taking a tiny thread through the turned in edge of fold; then take up a tiny thread through material underneath.



CONSTRUCTIVE STITCHES

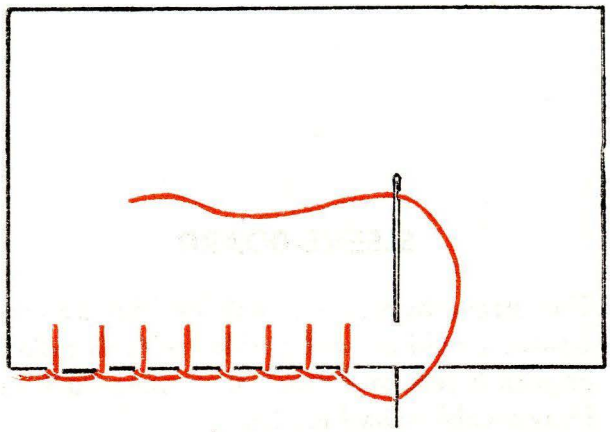
CATCH-STITCHING HEM



Catch-stitching is used mainly to hold down the raw edge of a hem or facing, when heavy material is used and it is difficult to turn under the raw edge.

Work from left to right, crossing threads at each stitch.

BLANKET STITCH

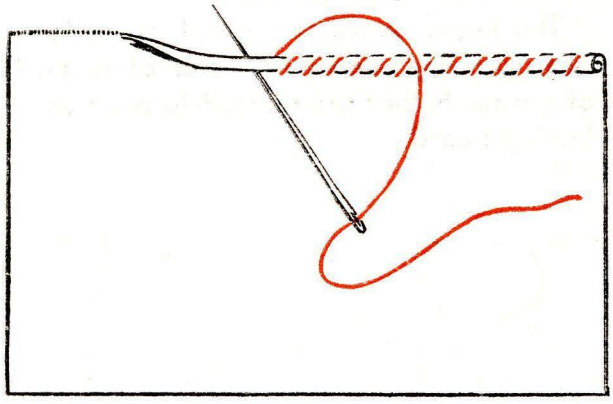


Blanket stitching forms a decorative finish for edges.

Working from left to right, insert needle at desired depth; then hold thread under left thumb and pass needle through with thread underneath needle.

The thread used for this stitch may be wool, silk, embroidery cotton, etc.

WHIPPING

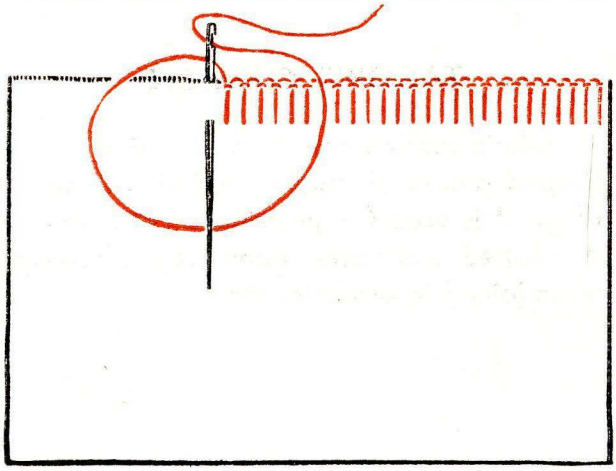


Used where a fine finished edge is desired in sheer materials, as for handkerchiefs, etc.

Roll edges as you make stitches, from right to left. Pass the needle under the rolled edge, not through it.

To prevent a curved or bias edge from stretching, make a row of machine stitching close to edge, before rolling.

BUTTONHOLE STITCH



The buttonhole stitch may be used on an edge as a decorative finish.

Begin buttonhole stitch as follows: Take several overcasting stitches; then bring needle down to desired depth through wrong side, having the thread behind the eye and under the point of the needle, as illustrated.

Draw needle through, forming the pearl or twist at edge of material. Do not draw thread tight.

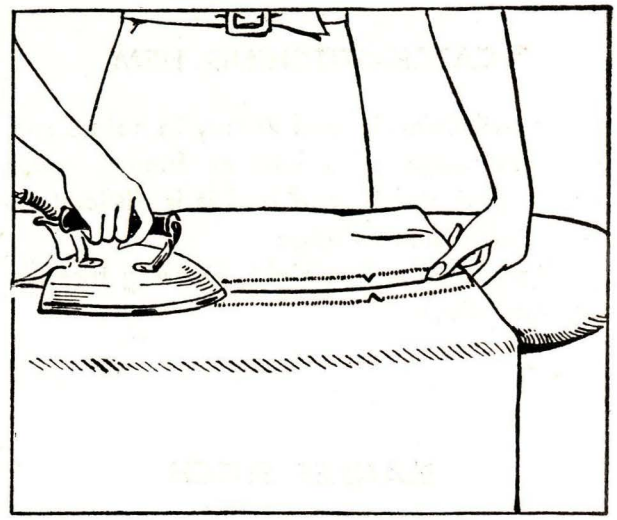
PRESSING

PRESSING SEAMS

Press seams and parts of garments on wrong side of material. For silks, cottons, or synthetic fabrics, use a warm iron, not hot.

After joining a seam, press open before joining to another section of the garment.

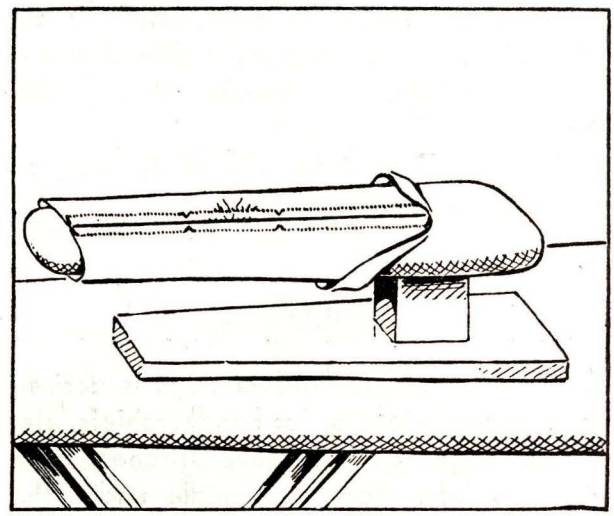
NOTE: When it is necessary to press on right side of material, as for a patch pocket, applied bands, etc., place a heavy, dry press cloth over the material, and press.



SLEEVE-BOARD

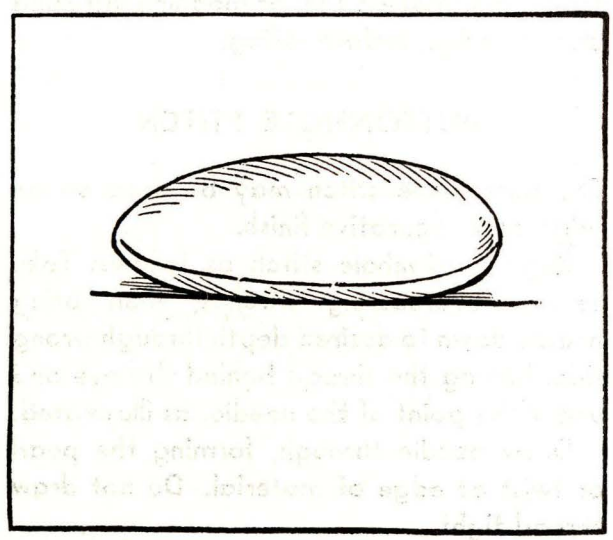
The sleeve-board, as well as the ironing board, should be well padded with wadding or with layers of flannel; then covered with heavy, unbleached muslin.

The sleeve-board is a great convenience when pressing sleeve seams or other parts of garments that are difficult to press on an ironing board.



TAILOR'S CUSHION

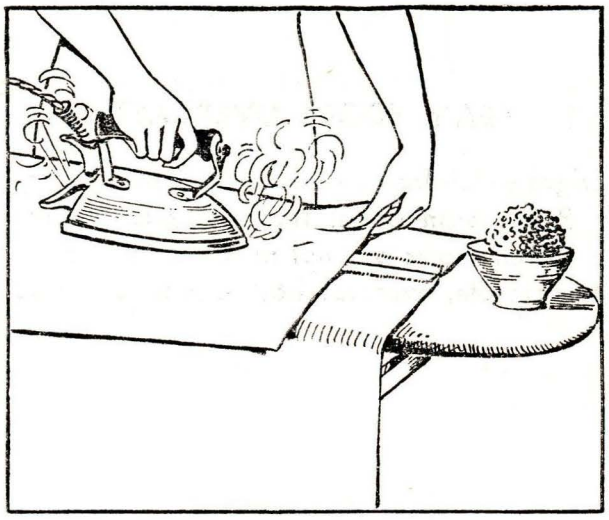
A tailor's cushion can be made with 2 oval shaped pieces of muslin, stuffed with wadding. It is used for pressing curved seams, as shaped underarm seams, top of sleeve when joined to armhole, etc.



PRESSING

PRESSING WOOLEN MATERIALS

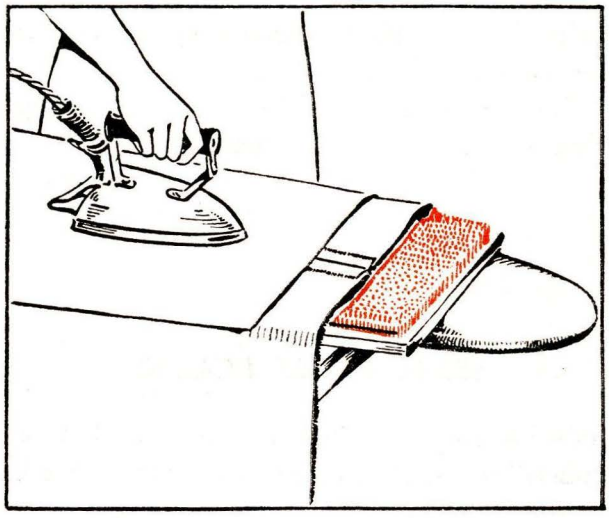
Lay press cloth on material and dampen with a sponge; then press lightly, lifting up cloth quickly to allow steam to escape. Use a hotter iron than for silks or cottons.



PRESSING VELVET OR OTHER PILE FABRICS

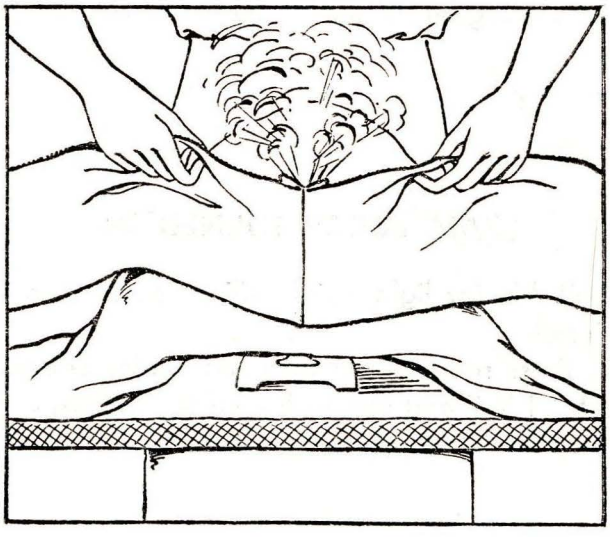
Use a board with short, upright wires set close together, which is especially made for pressing pile materials.

Place material wrong side up over board; then cover with a press cloth, and press. The upright wires on the board prevent the pile from becoming flattened.



STEAMING VELVET

Stand a hot iron end up, and cover with a damp press cloth. First open seams; then pass wrong side of material over steaming press cloth. Do not hold material too tightly as finger marks will show.



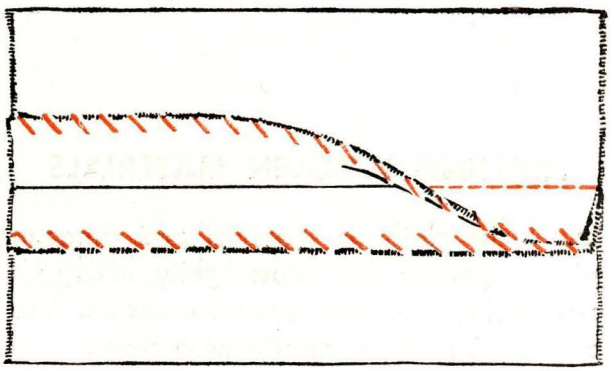
SEAM FINISHINGS

SEAM EDGES OVERCAST

Edges which fray may be overcast.

Press seam open; then overcast edges.

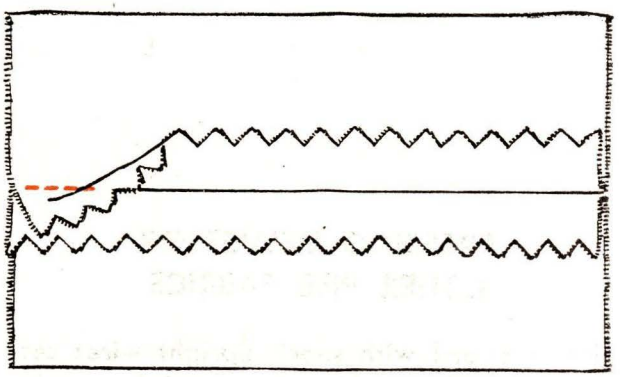
When seams are not pressed open, as in an armhole, overcast both edges together.



PINKED SEAM

Suitable for velvet, woolen or heavy silk materials.

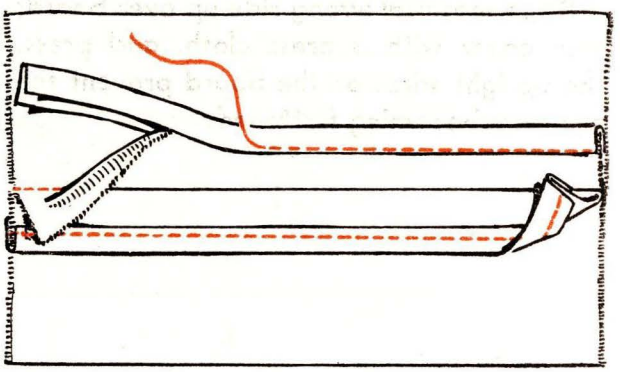
Pink edges by hand, machine or pinking shears; then press seam open.



SEAM EDGES BOUND

Suitable for an unlined garment, such as a sports jacket, etc., made in velveteen, linen, or woolen materials.

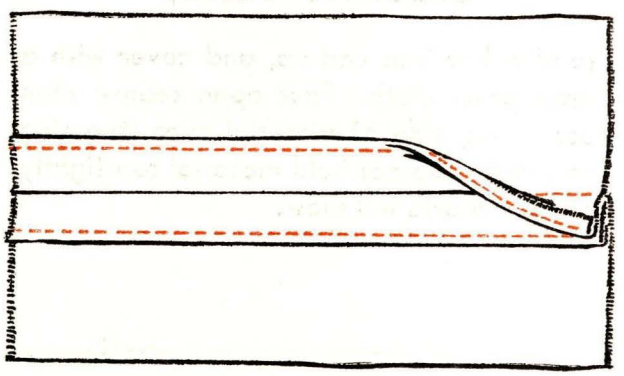
Crease seam binding near center and arrange over seam edges, with wider part of binding on the inside; then stitch.



SEAM EDGES TURNED IN

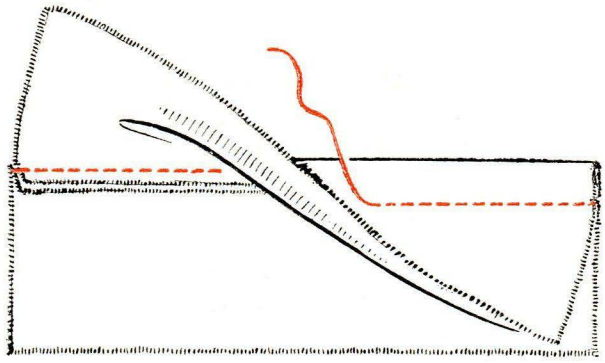
Suitable for light-weight silk or cotton materials.

Press seam open; then turn under edges about 1/8" and sew with running stitches, or machine stitch close to turned edge.



SEAM FINISHINGS

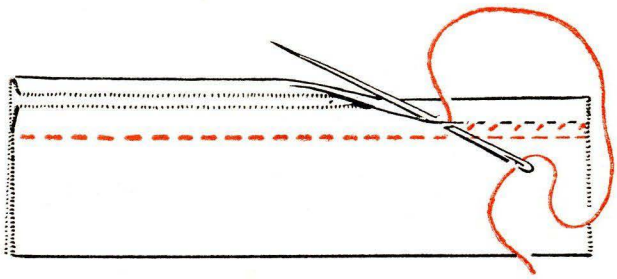
FRENCH SEAM



This is a seam within a seam. Suitable for undergarments, blouses, or dresses of silk, chiffon, georgette, and other thin or sheer materials.

Join seam close to edges, wrong sides of material together, and trim frayed edges if necessary. Turn wrong side out and stitch on seam line.

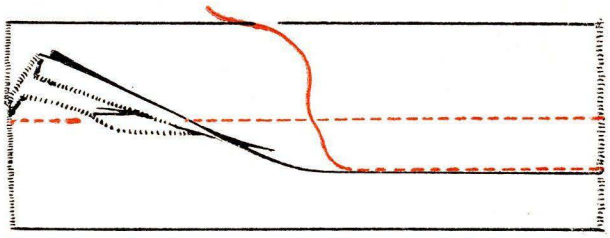
FELLED FRENCH SEAM



Suitable for sheer materials, as chiffon, georgette, etc.

Join seam, right sides of material together. Trim one edge to within 1/8" of stitching; then turn under other edge over trimmed edge, and hem to position.

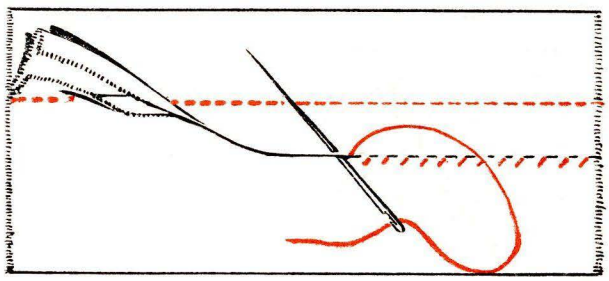
FLATFELL SEAM



Used where a flat finish is desired, as in middy blouses, shirts, shorts, etc.

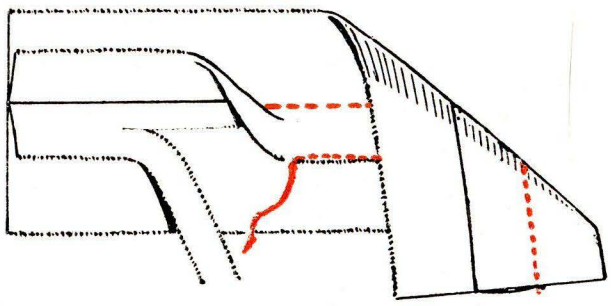
Join seam, right sides together. Trim one edge close to stitching; turn in other edge, about 1/8", and stitch close to edge.

HEM FELLED SEAM



Join seam, right sides together. Trim one edge close to stitching; turn in other edge about 1/8", and hem flat to garment, close to edge.

WELT SEAM



Suitable for very heavy materials.

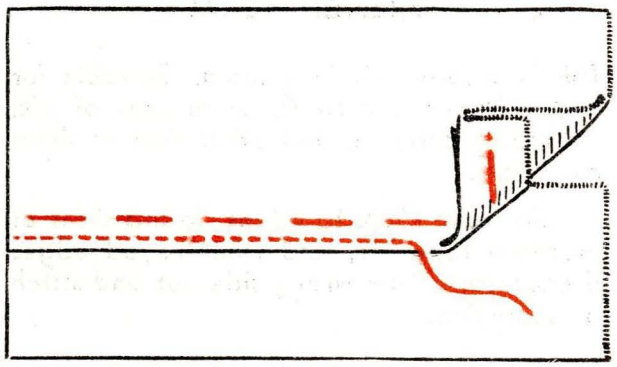
Join seam, right sides together. Trim one edge. Fold other seam edge over trimmed edge and stitch the desired distance from seam.

SEAM FINISHINGS

LAPPED SEAM

Used when two parts of a garment are to be joined together, and stitching is done on the right side.

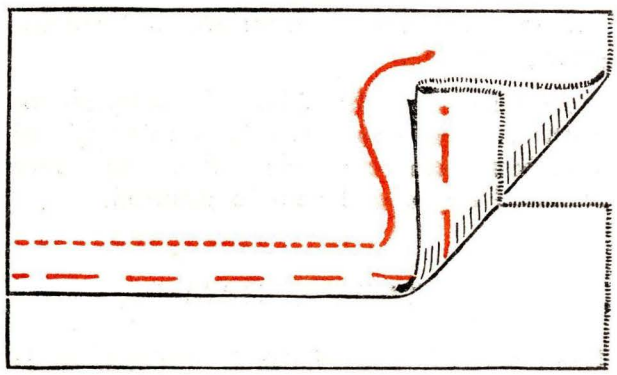
Turn under one edge on seam allowance and baste; then place over the other edge, baste and stitch.



TUCKED SEAM

Used where a tailored finish, rather than an invisible seam, is desired.

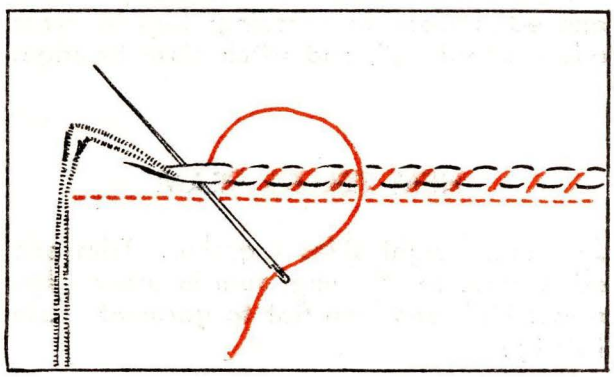
Turn under one edge to form tuck and baste; then lap to the other edge, with raw edges meeting, and stitch as far from folded edge as desired.



ROLLED SEAM EDGES

Used for sheer materials when an almost invisible finish is desired.

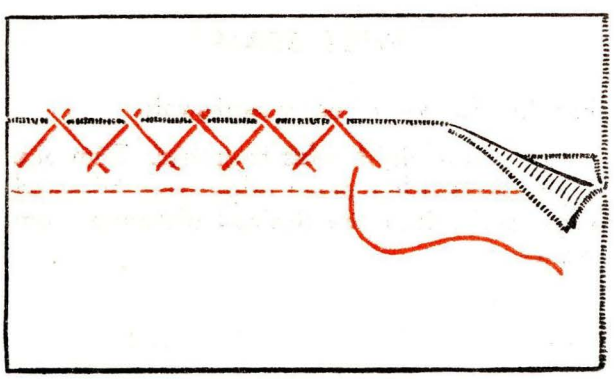
First join seam edges in a regular seam, and trim edges evenly. Roll edges tightly; then pass the needle under the rolled edge and not through it.



CATCH-STITCHED SEAM

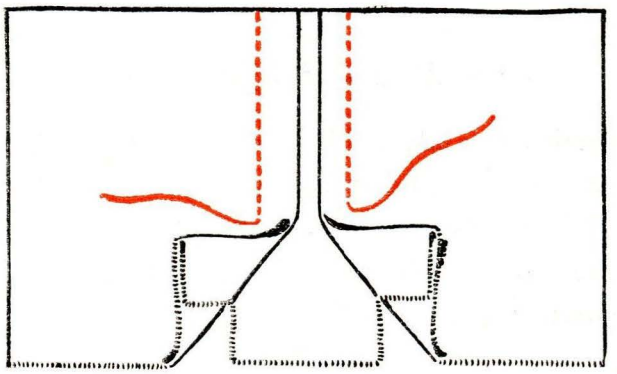
This seam is suitable for infants' garments, kimonos, etc., made of woolen materials, such as flannel or challis.

After seam is joined, cut one edge of seam allowance to half the width; then catch-stitch other edge flat to position, working from left to right and crossing threads at each stitch.



SEAM FINISHINGS

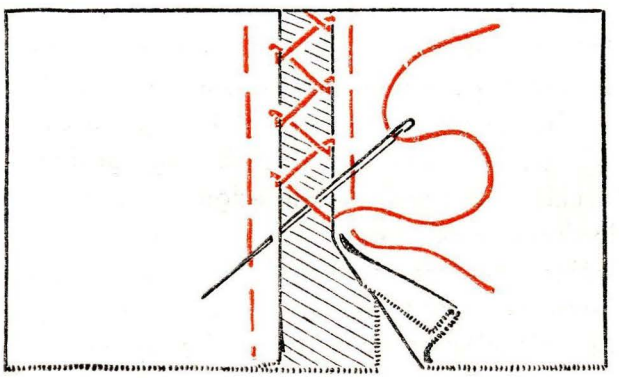
SLOT SEAM



This seam is used mainly for decoration, sometimes showing another grain of the material, or another color from under the 2 tucks, of which the seam is formed.

Turn under edges to form tucks and baste; then lap over the strip, with raw edges meeting, and stitch as far from folded edge as desired.

FAGOTED SEAM

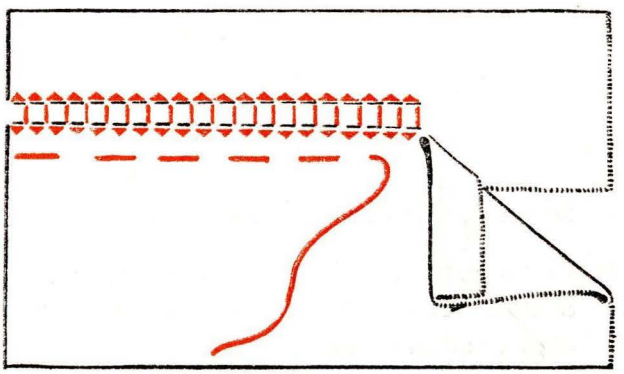


Used as a decorative seam.

First mark desired width of fagoting by drawing parallel lines on a strip of paper. Cut away seam allowances; then turn in on each side, half the width of the space which is marked on the paper for fagoting. Baste material to position on paper and begin fagoting stitch, working from top to bottom.

Make slanting stitches from one side to the other, passing needle under the preceding stitch, as illustrated.

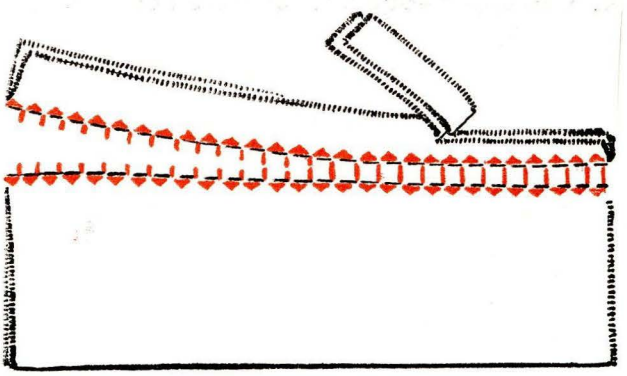
HEMSTITCHED SEAM



This seam makes an attractive finish for garments made of sheer materials.

Turn under one edge and baste; then lap to the other edge and baste to position. After machine hemstitching is done, trim raw edges close to hemstitching, on wrong side of garment.

SEAM EDGES HEMSTITCHED



Used for sheer materials where an almost invisible finish is desired.

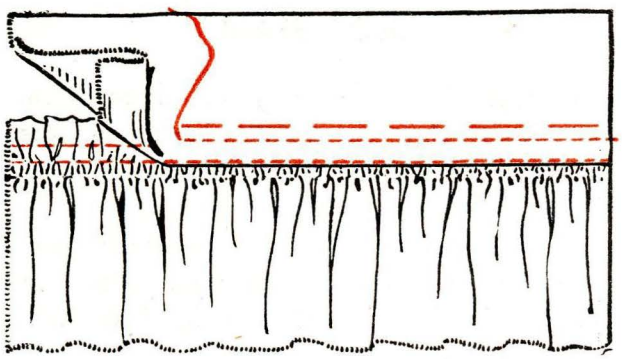
Baste seams on wrong side with the same color thread used for hemstitching; then have seam hemstitched by machine on the sewing line. Trim edges away close to hemstitching, or cut away through the center of the hemstitching if there is absolutely no strain on the seam.

GATHERED SEAMS

LAPPED GATHERED SEAM

Gather one edge to fit plain edge, drawing up threads and distributing gathers evenly.

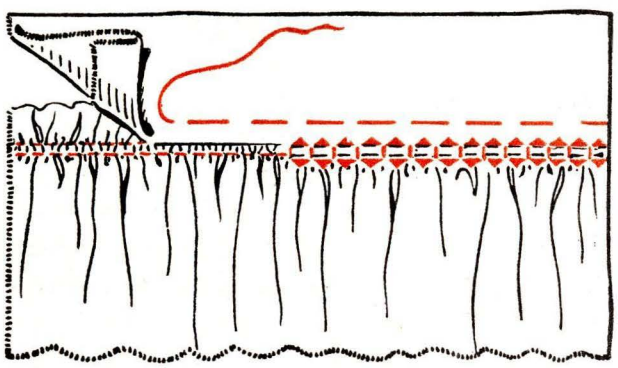
Turn under plain edge on seam allowance and baste to gathered edge; then stitch close to turned edge.



HEMSTICHED GATHERED SEAM

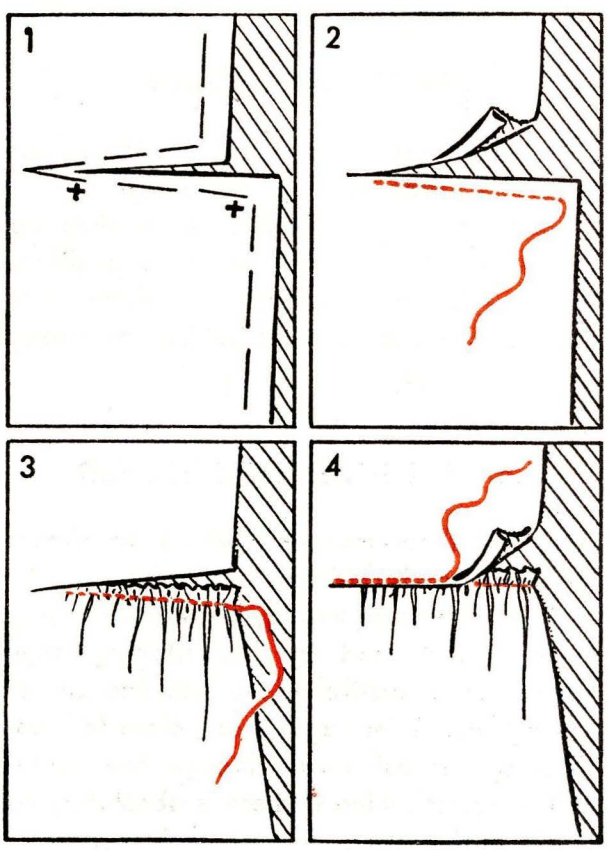
This is a decorative seam used mainly on children's garments made of sheer materials.

Gather one edge to fit plain edge, drawing up threads and distributing gathers evenly. Turn under plain edge on seam allowance and baste to gathered edge. After machine hemstitching is done, remove basting; then trim raw edges close to hemstitching on wrong side of garment.



SLASH GATHERS

1. Shows outline of slash in pattern.
2. Run a gathering thread along lower edge of slash between crosses. Turn under seam allowance at upper edge.
3. Draw in gathers to fit upper plain edge.
4. Lap upper edge over gathered edge, and stitch.

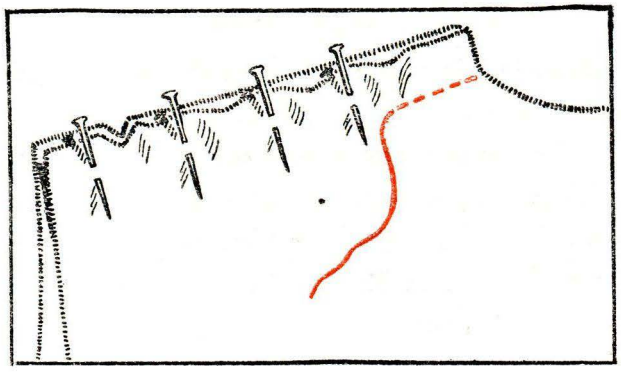


HELPFUL HINTS IN MAKING SEAMS

EASING IN FULNESS

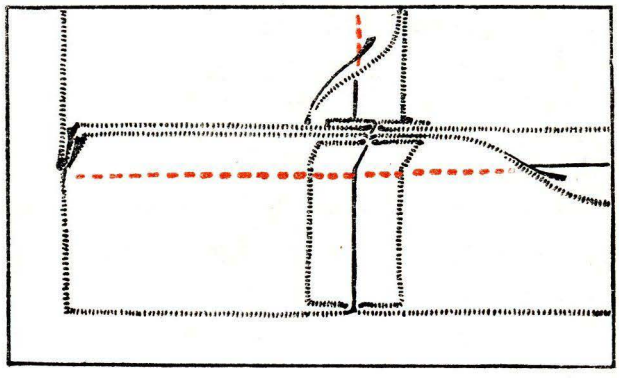
Used at the top of a sleeve cap, in the back shoulder edge of a garment, etc.

With the longer edge of seam toward you, pin at close intervals, distributing the fulness evenly. Baste with small stitches along seam allowance, removing pins as you go along.



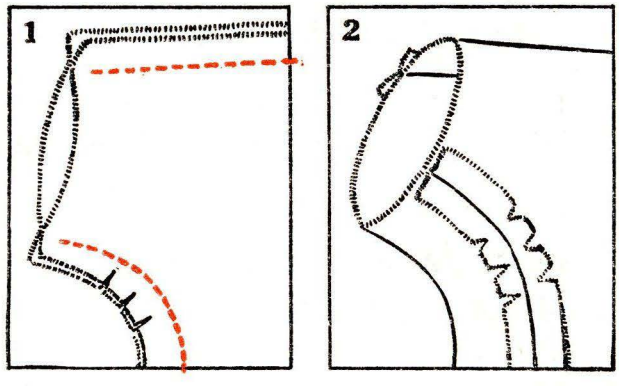
JOINING CROSSED SEAMS

Before joining the crossed seam, press open the first seams made. This gives a flat, smooth finish.



SLASHING CURVED SEAM EDGES

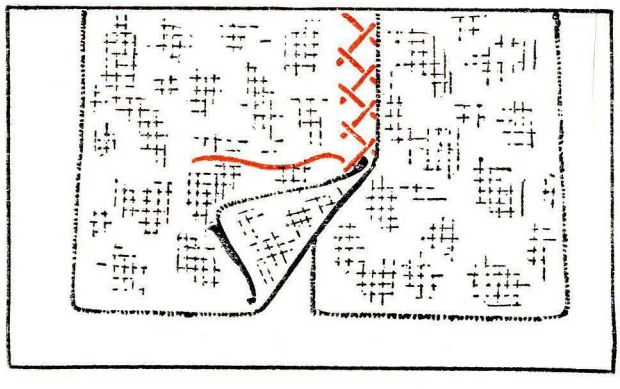
1. Curved seam edges, as in an underarm seam of a kimono sleeve, should be slashed. This prevents the material from drawing under the arm.
2. After edges have been slashed, press open. Edges may be overcast.



JOINING INTERLINING SEAM

When joining the seams of an interlining, lap one edge over the other and catch-stitch to position.

To make catch-stitching, see page 33.

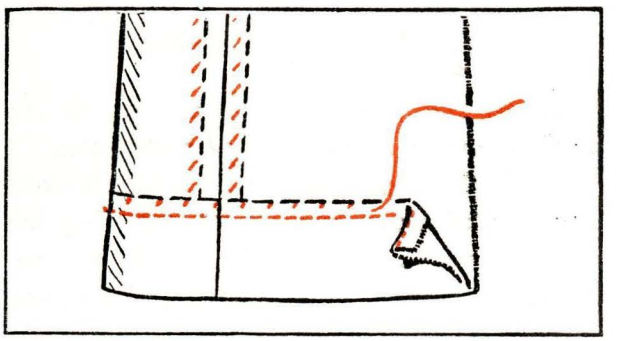


HEMS

PLAIN HEMS

Used in thin materials where the lower edge can be turned in easily.

Turn in seam allowance and stitch close to folded edge; then turn up hem the desired width and slipstitch or blind-stitch to position (see page 32 for directions on how to make stitches).

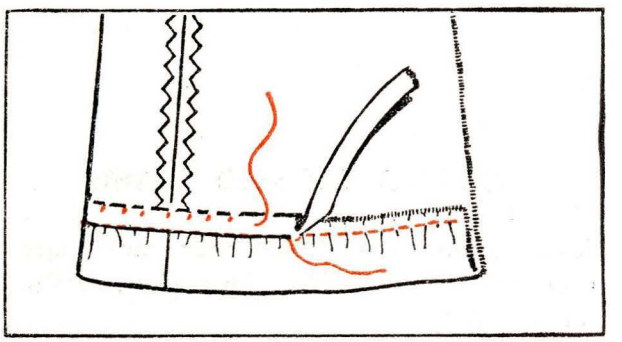


HEM WITH BINDING

Used in heavier materials, such as woolens, corduroy, heavy silks, etc.

Stitch one edge of binding to lower edge of garment on right side of material, having part of width of binding extend beyond the raw edge of garment; then turn up hem the desired width and blind-stitch to position.

For a circular lower edge, first turn up hem and gather or pleat edge, so that hem will lie flat; then sew on binding.



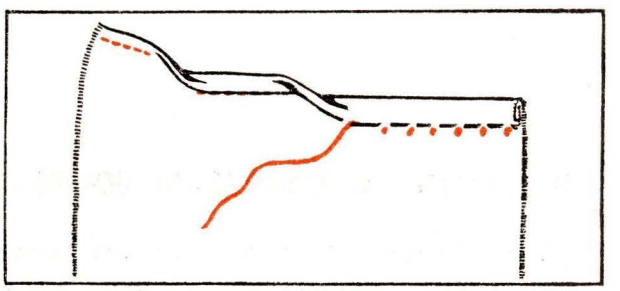
NARROW OR ROLLED HEM

Used mainly in sheer or thin materials.

First machine stitch near edge; then trim close to stitching.

Turn in raw edge and hem.

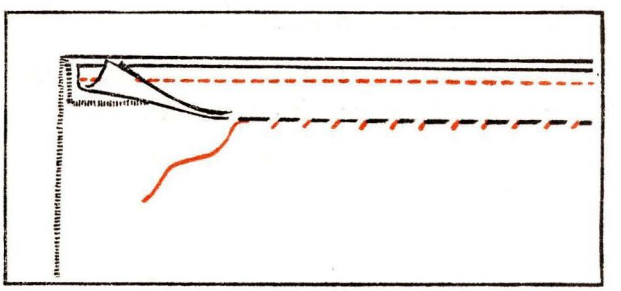
This can also be used as a fine finish for outer edges of a scarf, sash, ruffles, etc.



NARROW HEM WITH BINDING

Used mainly in heavier materials such as woolens, velvets and heavy silks.

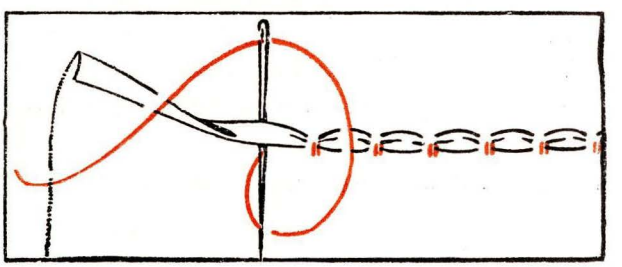
Stitch one edge of seam binding 1/4" from edge of material on right side; then turn material on seam allowance and blind-hem binding to position.



SCALLOPED HEM OR SHELL EDGE

Turn in raw edge; then turn under desired width for hem.

Take two overstitches, drawing tightly; then pass needle inside of hem to next position for overstitches, about 1/4" apart.

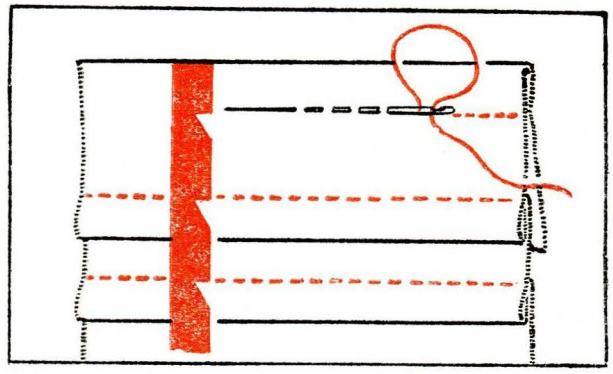


TUCKING

PLAIN TUCKING

Make a cardboard gage, cutting in a notch to show the width of the tuck and width of space between the tucks.

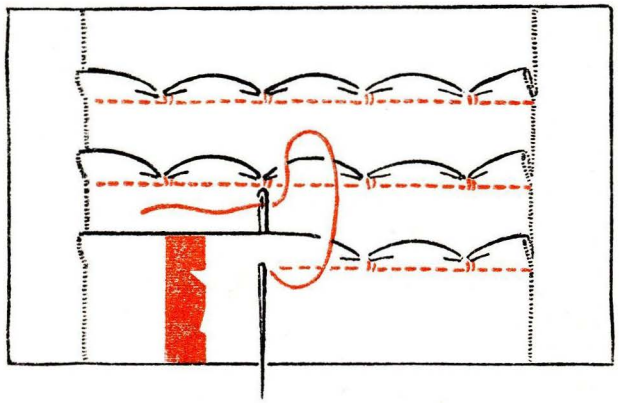
To make tuck, fold material, right side out, using the gage as a guide; then make tuck with a fine running stitch.



SCALLOPED TUCKING

Used as decorative tucking.

Make the tuck as described above, but at even intervals, take 2 stitches over the tucks, drawing stitches close to form scallops.

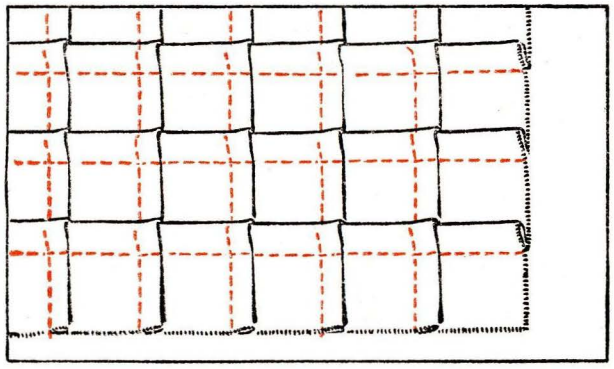


CROSS TUCKING

Used as trimming in blouses, lingerie or children's garments.

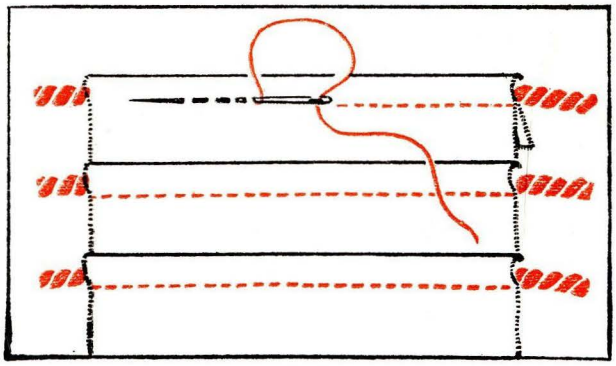
Cross tucking should be done before cutting out the garment.

Make all tucks running in one direction and press to one side, before making the cross tucks.



CORDED TUCKING

Mark position for tuck; then place material over cord, right side out, and sew with a fine running stitch close to cord. This can also be stitched by machine with a cording attachment.

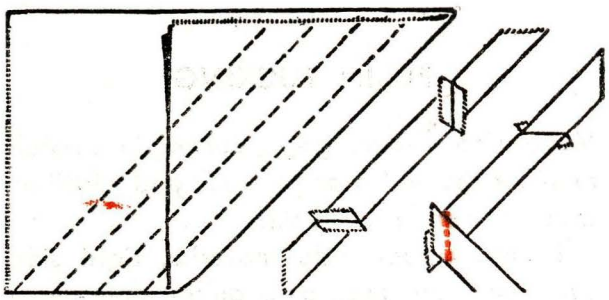


BIAS BINDING

CUTTING AND JOINING BIAS STRIPS

For a true bias, fold material so that the crosswise thread meets the lengthwise thread or selvedge.

Mark and cut strips the desired width. If necessary, join bias strips either crosswise to crosswise edge, or lengthwise to lengthwise thread as illustrated. Press seams open.

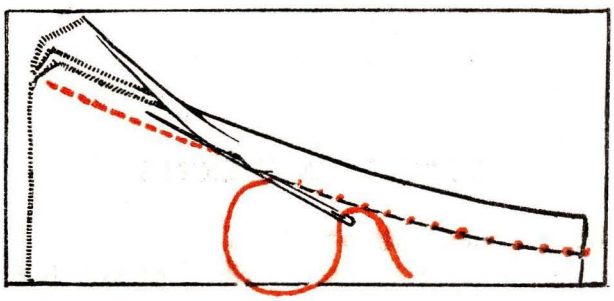


BIAS BINDING (SINGLE)

Used to trim and finish a raw edge.

Cut bias strip twice the width of the finished binding, plus seam allowance on each edge. Cut seam allowance away on edge to be bound.

Sew one edge of binding to edge of garment, right sides together; then roll binding to inside, turn under seam allowance and hem to position.

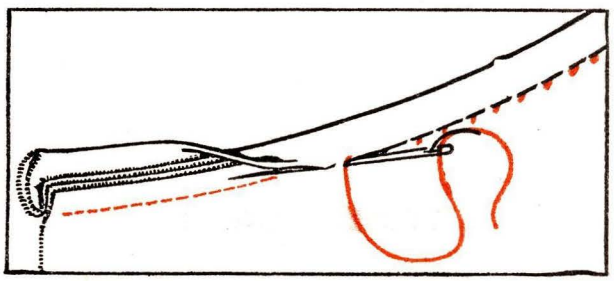


BIAS BINDING (DOUBLE)

Used mainly for sheer or thin materials.

Cut bias strip 4 times the width of the finished binding, plus seam allowance on each edge.

Fold strip through center and press. Sew raw edges of binding to edge of garment, right sides together; then roll binding to inside and hem folded edge to position.



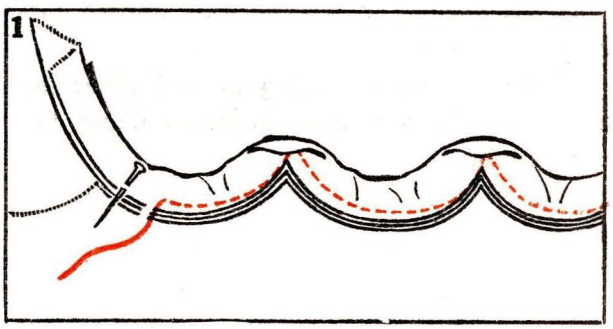
BINDING SCALLOPED EDGE

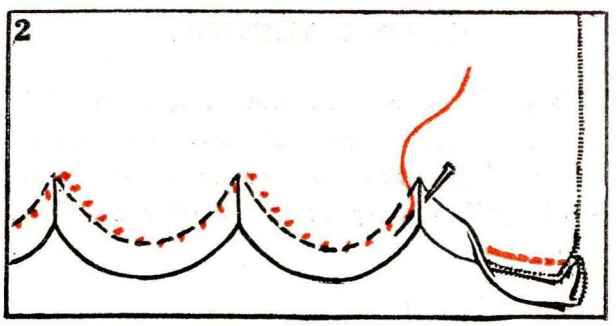
1. For sheer materials, cut bias strip for a double binding, allowing only 1/8" for each seam edge.

   Sew edges of binding to scalloped edge, right sides together, easing in binding slightly at rounded part of scallops, and stretching at corners.

2. Roll binding to the inside, and hem folded edge to position, forming pleat at each corner.

   Use a single binding for heavier materials.



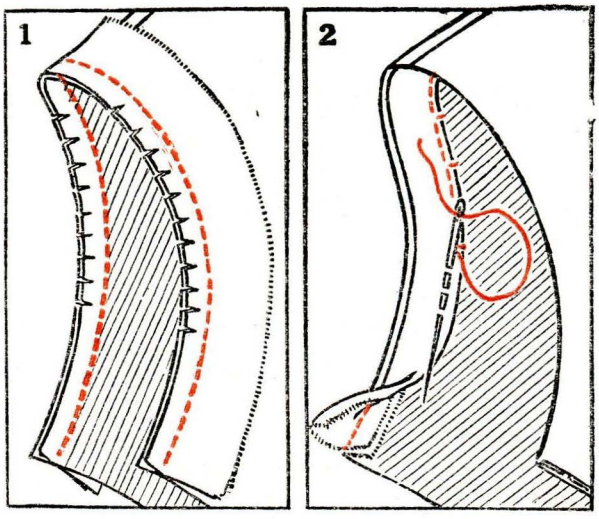


UNDERFACINGS

BIAS UNDERFACING

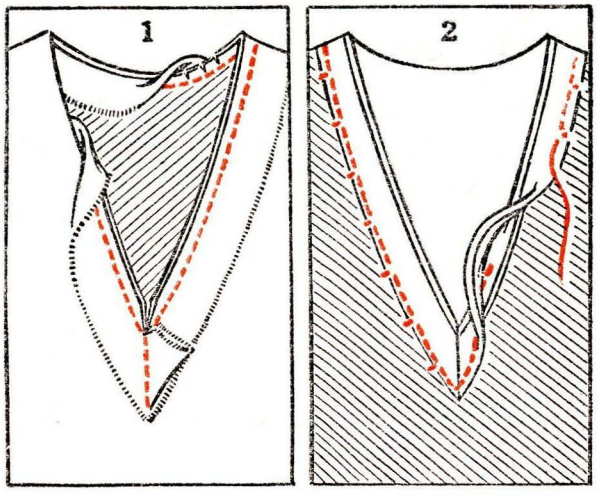
Used to finish a raw edge, as in a neck edge, sleeveless armhole, etc.

1. Cut a bias strip about 1¼" wide and sew one edge to edge of garment, right sides together. Make slashes in curved edges so that material will not draw.
2. Turn strip to inside so that seam will not show on right side of garment; then turn under other edge of strip and make running stitches on strip only, tacking to garment occasionally.



MITERING THE UNDERFACING

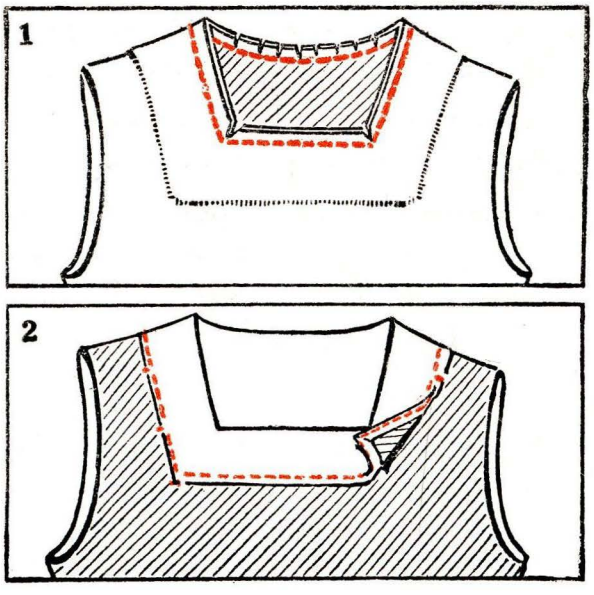
1. Use a bias strip about 1¼" wide; then sew one edge to edge of garment, right sides together. To form a V-shape, allow enough material at corner and join together to form miter. Trim away extra material at mitered corner close to seam. Clip seam allowance above mitered corner to allow underfacing to lay flat when turned to inside.
2. Turn strip to inside and finish according to directions given above for bias underfacing.



SHAPED UNDERFACING

The shaped underfacing is usually made wider than the narrow bias underfacing, and is cut on the same grain of goods as the garment.

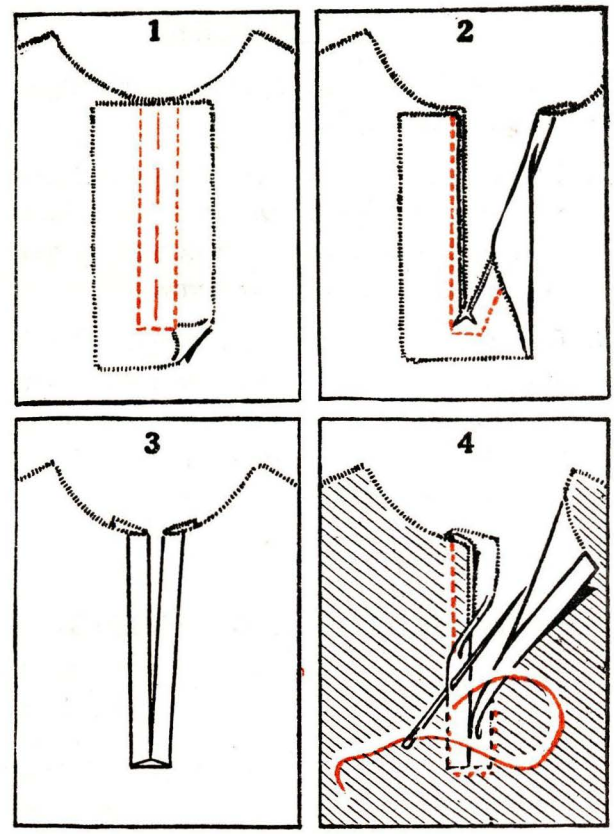
1. Cut an underfacing according to the shape of the edge to be underfaced. Sew underfacing to edge of garment, right sides together. Clip seam allowance at corners and around curved edges.
2. Turn underfacing to inside and finish according to directions given above for bias underfacing.



BOUND OR FACED OPENINGS

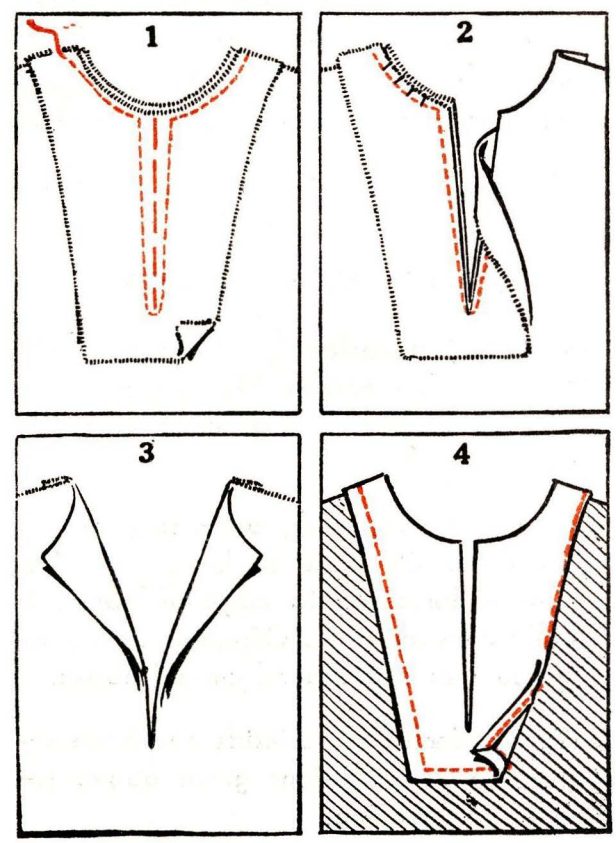
FINISHING SLASHED OPENING WITH BINDING

1. Cut a bias or straight strip about 1¼" wide and about ½" longer than the opening.
   Baste center of strip along slash line, right sides together. Stitch ⅛" around basting line.
2. Slash through center and diagonally to each corner. Turn strip to wrong side.
3. When turning strip to wrong side, form an even binding on right side as illustrated, and press.
4. Shows wrong side of bound opening. Turn under raw edges of binding and hem to position.



FINISHING SLASHED OPENING WITH FACING

1. Baste center of facing along slash line, right sides together. Stitch along seam allowance at neck edge and around each side of basting line, reducing width of seam allowance from ⅜" at top of slash line to less than ⅛" at bottom.
2. Make slashes at curved part of neck edge not too close to stitching; then slash down center for opening. Turn facing to wrong side and press.
3. Shows right side of garment.
4. Turn under side and lower edges of facing and finish with running stitches.

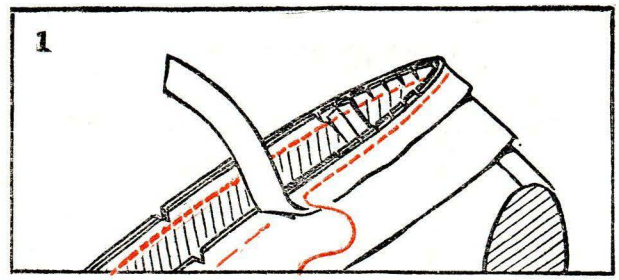


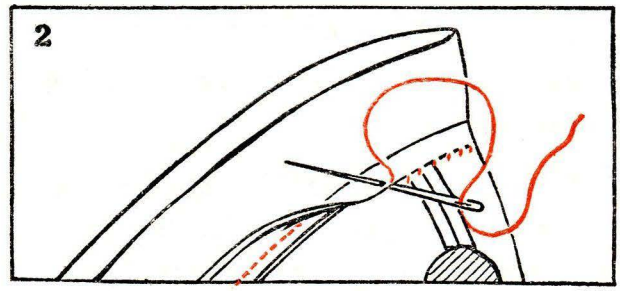
COLLARS

SEWING COLLAR TO NECK EDGE WITH BINDING

1. Baste collar to neck edge on right side of garment. Cut a bias strip about 1¼" wide, for binding. Stitch collar and one edge of strip to neck edge.

2. Turn down other edge of strip to cover raw edges of seam; then turn under raw edge of binding and hem.





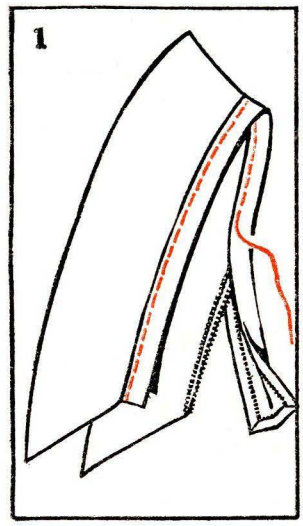
DETACHABLE COLLAR

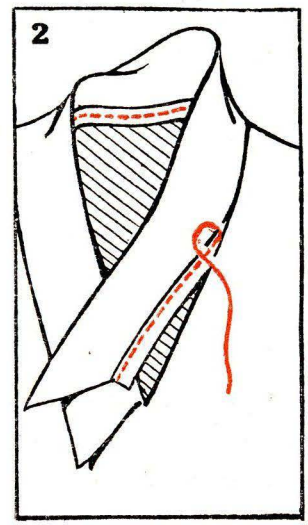
A collar is made detachable so that it may be easily removed for laundering.

1. The collar may be faced or lined before sewing binding to neck edge of collar.

   Use a bias strip about 1½" wide; then fold strip through center, turn under raw edges and sew to collar.

2. First finish neck edge of garment; then tack collar to inside of neck edge.





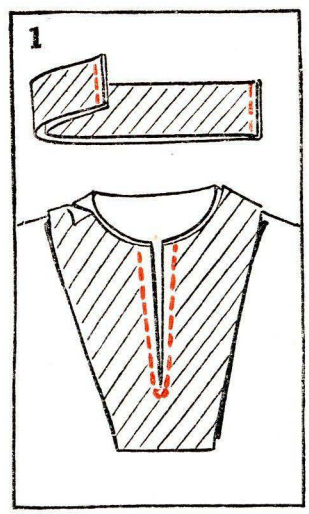
SEWING STRAIGHT COLLAR TO NECKEDGE

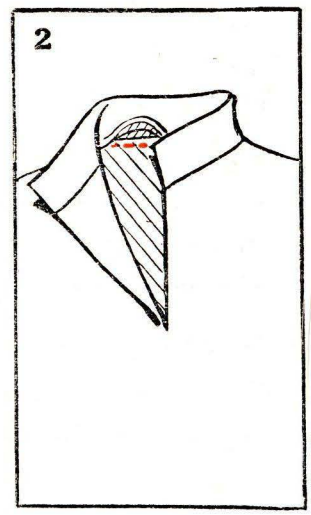
1. Sew facing to front opening, as shown on page 46, leaving neckedges free.

Join front edges of collar, right sides together.

2. Sew one edge of collar to neckedge, and other edge to facing, right sides together.

Turn collar and facing right side out; then turn under seam allowance of collar at back neckedge and hem to position.





COLLARS FOR FRONT CLOSING GARMENTS

ROUND COLLAR

1. Face collar, right sides of material together, leaving neckedges free.

   Trim away part of seam allowance around outer edge.

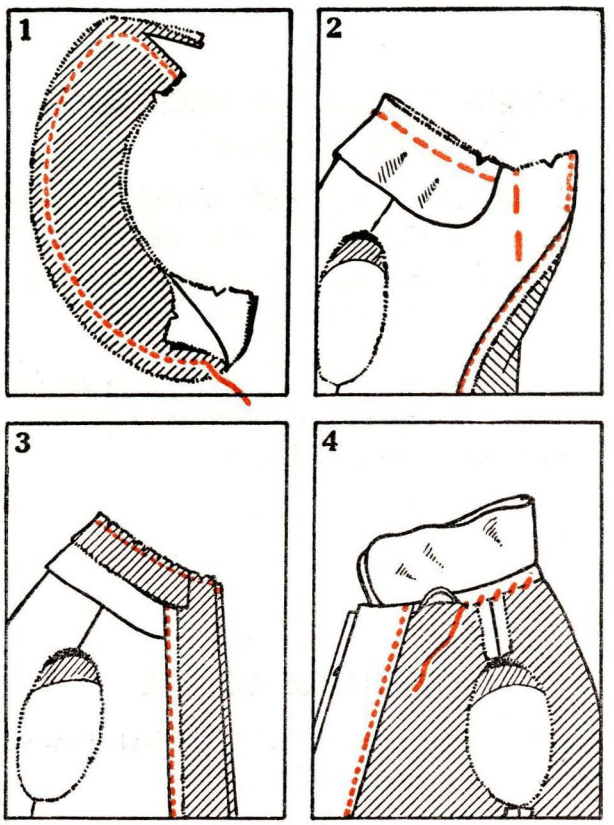
   Turn collar right side out and press.

2. Baste collar to neckedge, matching notches.

3. Turn hem over, right sides together; then join upper edges, continuing to stitch a bias strip (1 3/8" wide) to neckedge.

   Trim away part of seam allowance at neckedge, and clip curved edges.

4. Turn hem and bias strip to inside. Turn in lower edge of bias strip and slipstitch to position.



STRAIGHT COLLAR

1. Turn facing over and join upper edges
2. between circles. Clip seam allowance at circles.

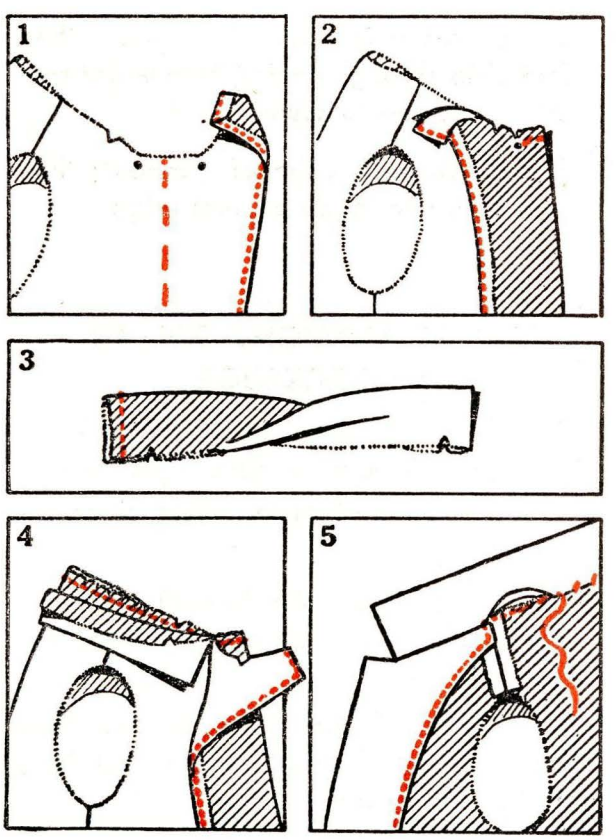
3. Fold collar through center, right sides together, and join front edges. Trim away part of seam allowance.

   Turn collar right side out and press.

4. Sew one edge of collar to neckedge and other edge to facing, right sides together. Trim seam allowance; then clip curved edges.

   Press seams open at front neckedge. Press both edges up at back neckedge.

5. Turn facing right side out.
   Hem collar to position at back neckedge.



FINISHING SIDE OPENINGS

OPENING WITH UNDERLAP

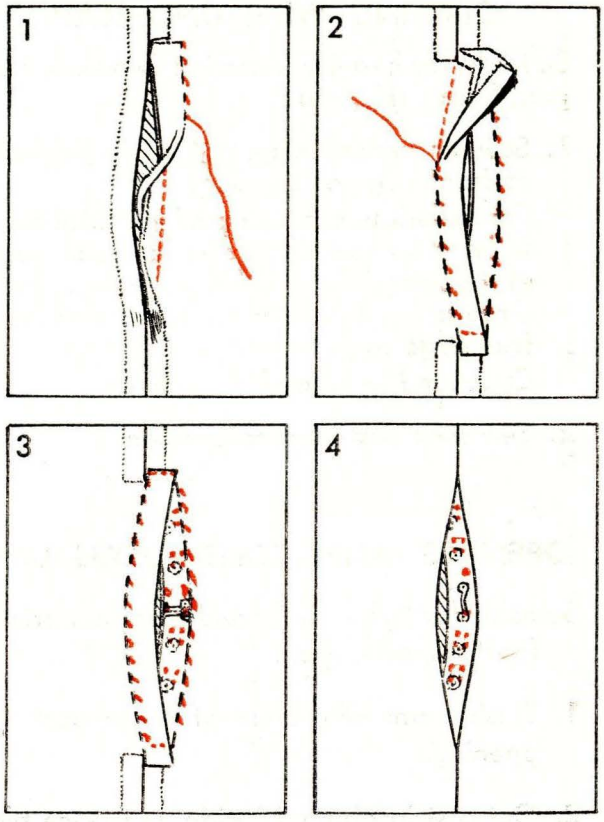
Suitable for heavier materials (woolens, velvets, silks, rayons, etc.).

1. Sew a facing 1½" wide, to front edge of opening, right sides of material together. Trim seam; then turn facing to inside and slipstitch inner edge to position.

2. For underlap—Cut a strip of material 2¼" wide; then sew one edge to back edge of opening, right sides together. Clip seam allowance at back ends of opening. Fold underlap through center, turn to inside, and hem free edge to position over seam.

3-4. Sew underlap to facing at ends.

Fasten at waistline with a hook and eye. Snap remainder of opening.



OPENING WITH CONTINUOUS LAP

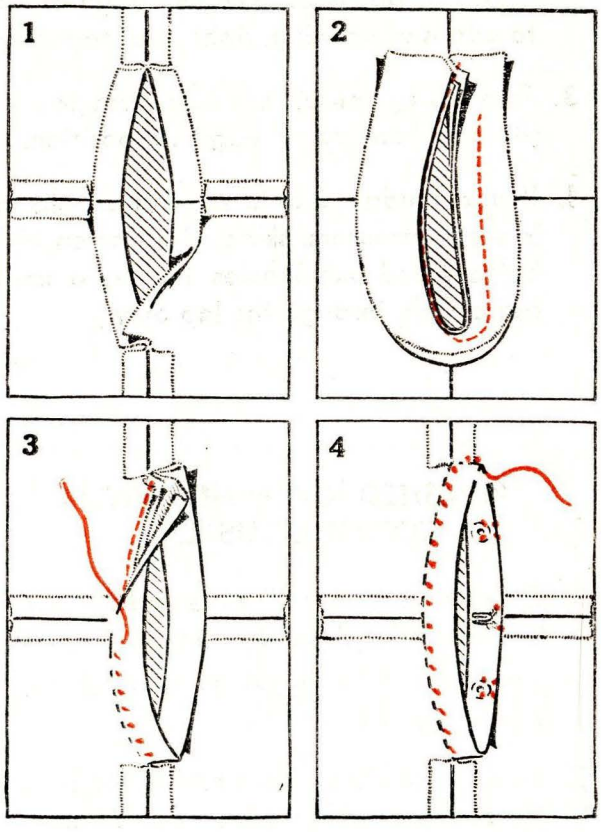
Suitable for light-weight and sheer materials (cottons, silks, etc.).

1. Slash seam allowance at upper and lower part of opening.

2. Cut a strip about 2" wide and twice the length of opening. Sew one edge of lap to edges of opening, right sides together.

3. Turn lap to inside; then fold through center and hem other edge to position.

4. Overhand upper edges of lap together. Fasten with hook and bar, and snaps.

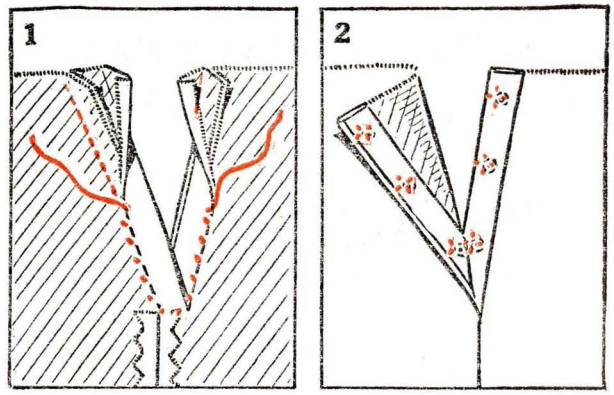


FINISHING VARIOUS OPENINGS

OPENING WITH UNDERLAP

Suitable for heavier materials (woolens, velvets, heavy silks, etc.).

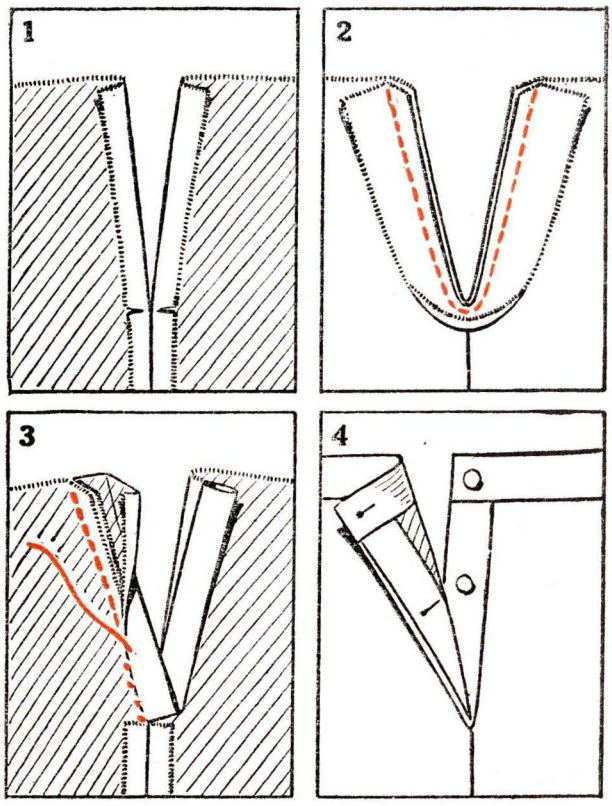
1. Sew an underfacing, ¾" wide finished, to front edge of opening.
   For underlap, cut a strip of material 2¼" wide; then sew one edge to back edge of opening, right sides together. Fold through center, turn to inside and hem free edge to position.
   Overhand lower ends together.
2. Sew snap fasteners to position.



OPENING WITH CONTINUOUS LAP

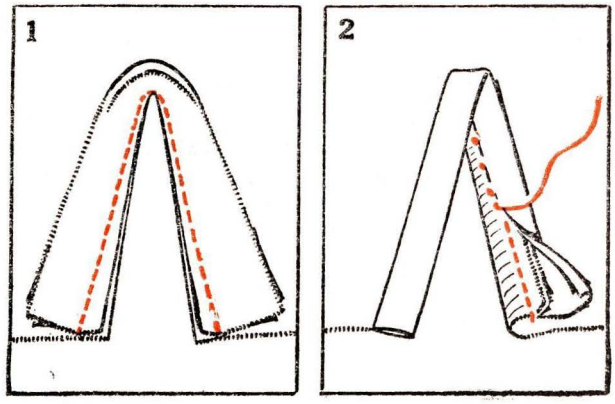
Suitable for light-weight and sheer materials (cottons, silks, etc.).

1. Slash seam allowance at lower part of opening.
2. Cut a strip about 2" wide and twice the length of opening. Sew one edge of lap to edges of opening, right sides together.
3. Turn lap to inside; then fold through center and hem other edge to position.
4. If upper edge is finished with a belt, as in shorts, trousers, skirts, etc., fasten with buttons and buttonholes, making a small buttonhole through the lap only.



SLASHED OPENING WITH CONTINUOUS LAP

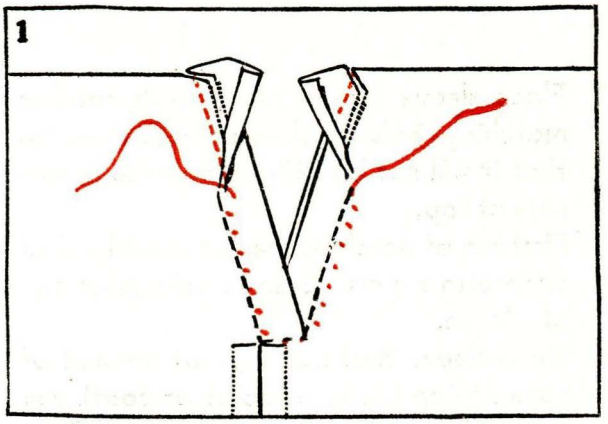
1. Cut a strip about 2" wide and twice the length of the slashed opening. Sew one edge of lap to edges of opening, right sides together.
2. Turn lap to inside, then fold through center and hem other edge to position.



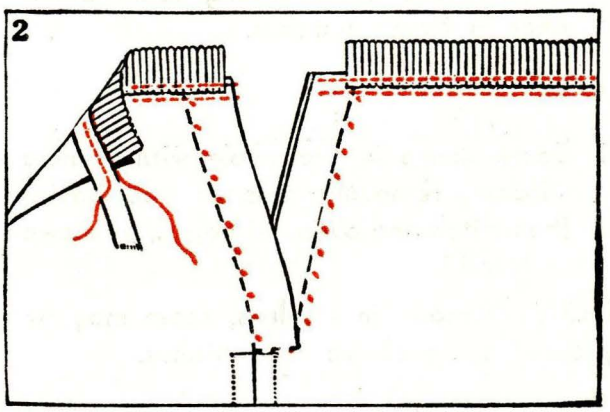
SKIRT OPENING WITH UNDERLAP AND BELTING

1. Sew an underfacing 1" wide finished, to front edge of opening. For underlap, cut a strip two inches wide plus seam allowance on each edge; then sew one edge to back edge of opening, right sides together, fold strip through center and hem free edge to position.

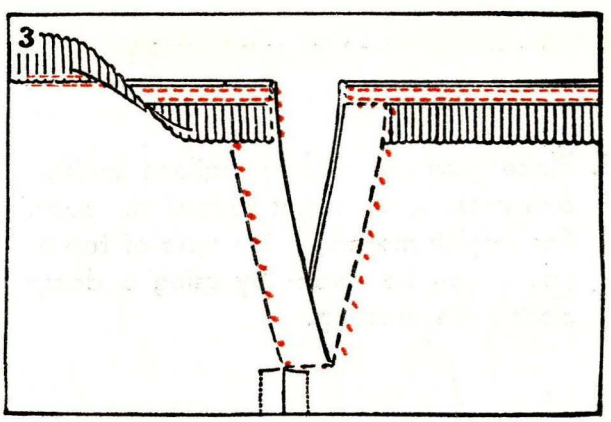
   Overcast lower edges of underfacing and underlap together.



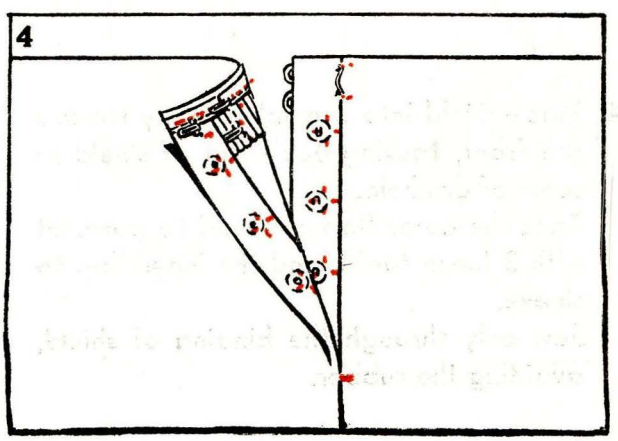
2. Place belting on wrong side of skirt, about ¼" from upper edge; then sew tape on right side of skirt, joining in belting and covering raw edge.



3. Turn belting to wrong side of skirt so that binding does not show on right side; then hem ends of belting to position.

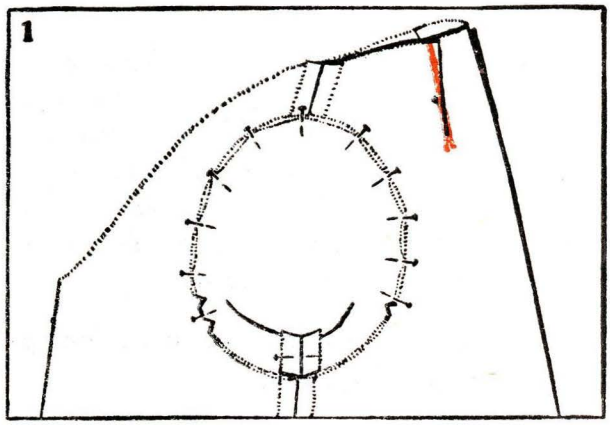


4. Sew hooks and eyes to top of skirt as illustrated. Fasten remainder of opening with snaps.
   It is advisable to reinforce lower part of opening with a tack, on right side of material.



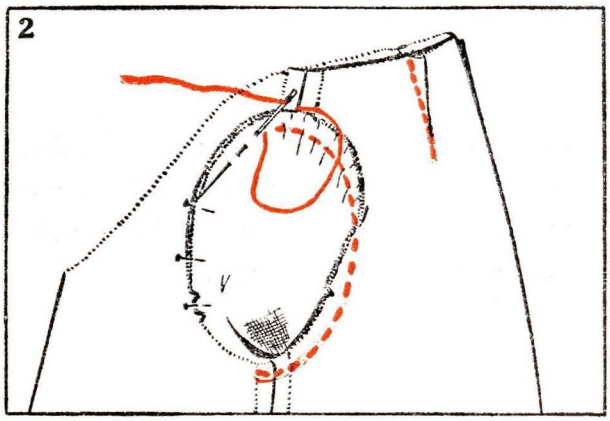
SEWING SLEEVE INTO ARMHOLE

1. Place sleeve into armhole, with notches matching, holding sleeve toward you so that it will not be difficult to ease in fullness at top.
First pin at notches; then at shoulder and underarm seams. Ease in fullness at top of sleeve.
For a sleeve that has a great amount of ease at top (as in a jacket or coat), run a gathering thread along seam allowance between notches.

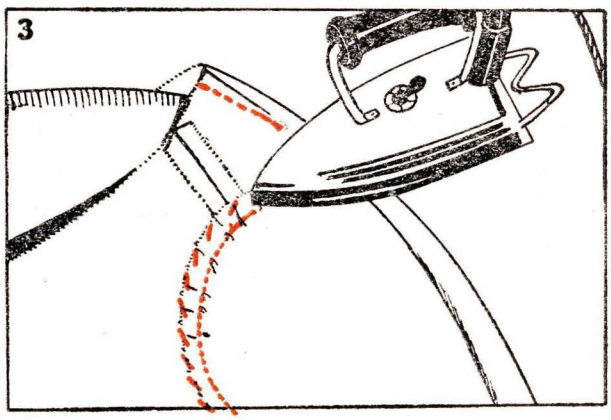


2. Baste sleeve into armhole with running stitches, removing pins as you baste; then stitch and overcast edges, as shown in detail 3.

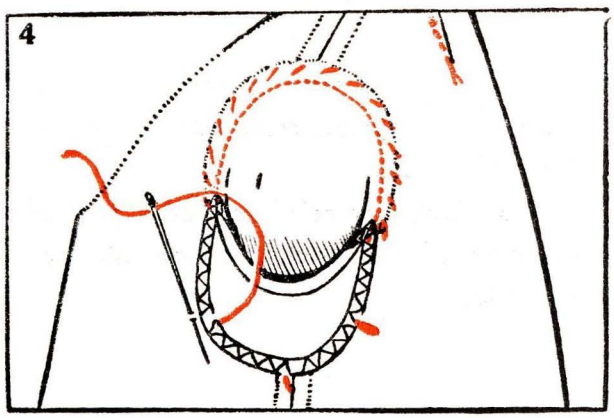
NOTE: If made in woolens, seam may be pressed open above the notches.



3. Place garment over a tailor's cushion and press seam edges toward the neck. For woolen materials, the ease at top of sleeve can be shrunk by using a damp cloth while pressing.



4. Place shield into armhole slightly toward the front, tacking each end of shield to seam of armhole.
Tack the outer flap of shield to garment with 3 loose tacks, and the inner flap to sleeve.
Sew only through the binding of shield, avoiding the rubber.



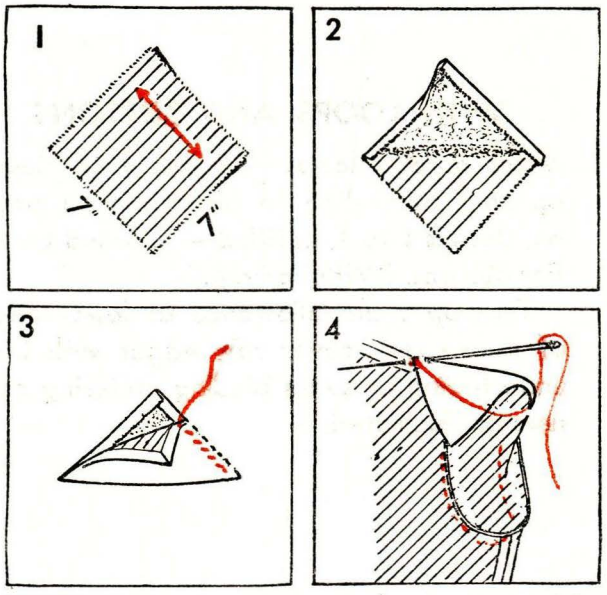
SHOULDER PADS

FOR NON-TRANSPARENT MATERIALS

1. Cut a square of material, 7 x 7".

2-3. Fold square in half, inserting cotton batting so that it is thickest at the center of fold and thinning it out towards the points. Turn in raw edges and slipstitch.

4. Place pad in position at shoulder, having pad extend about ¾" beyond armhole. Pin garment to pad along armhole seam. Turn garment inside out; then tack armhole seam to pad. Tack inner point of pad to shoulder seam.

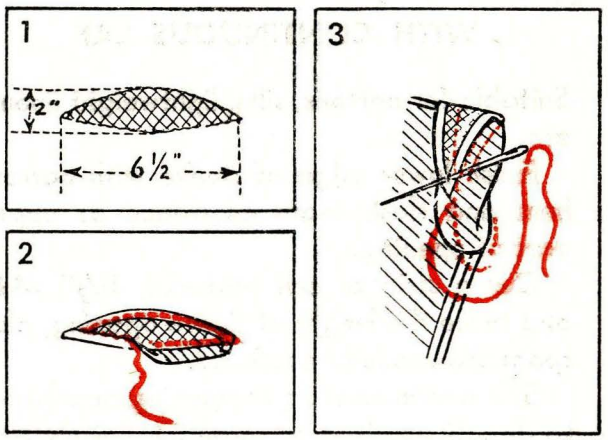


FOR TRANSPARENT MATERIALS

1. Cut oval shaped pads of crinoline, 2" wide by 6½" long, having one edge more shallow than the other.

2. Bind outer edges of pad.

3. Sew pad to armhole, having center of pad at shoulder and extending shallow part of pad about ½" beyond armhole.



FOR GIRLS' GARMENTS

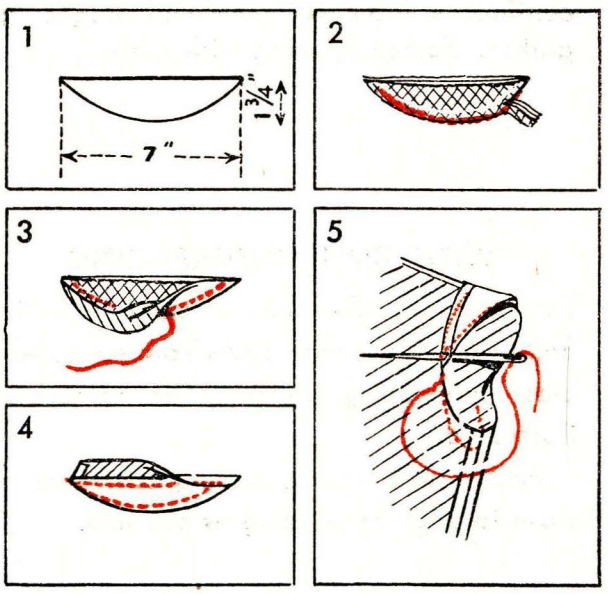
1. Cut two crescent shaped pieces of material and one thickness of crinoline for each pad, 1¾" wide by 7" long.

2. Face pad, joining in crinoline, and leaving upper edges free. Trim away seam edges close to stitching.

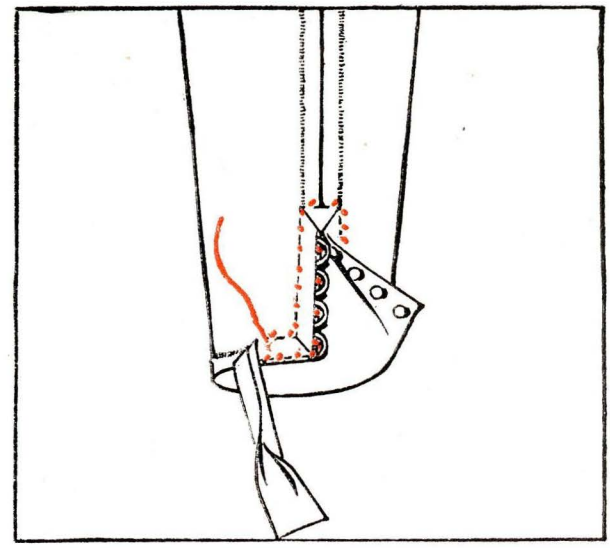
3. Turn pad right side out; then reinforce lower edge with stitching.

4. Bind upper edge of pad.

5. Sew bound edge of pad to armhole, having center of pad at shoulder.



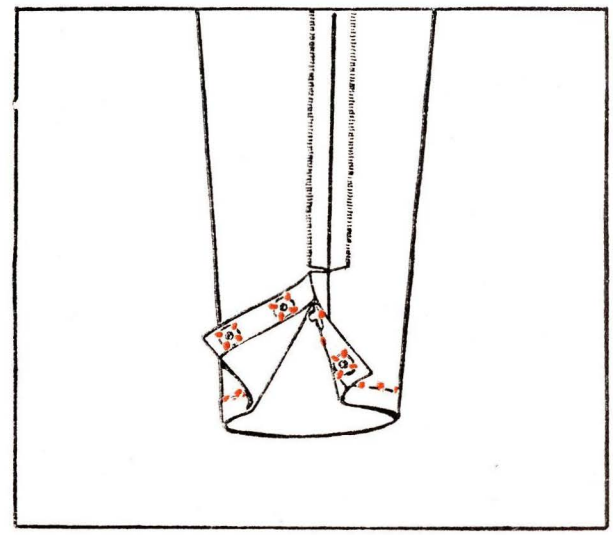
FINISHING SLEEVE OPENING



WITH LOOPS AND BUTTONS

Make corded loops and apply to sleeve opening according to directions on page 64, details 1 to 4, entitled—"Corded Loops For Buttons, (With Facing)."

Turn up seam allowance at lower edge of sleeve and cover raw edges with bias underfacing or seam binding, mitering corners as illustrated.



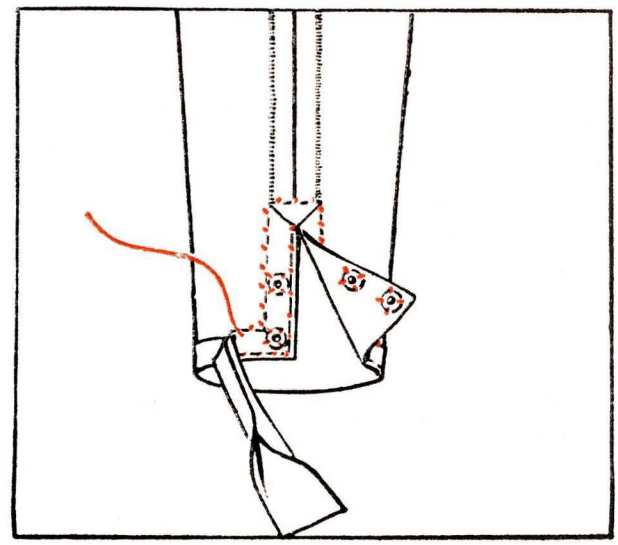
WITH CONTINUOUS LAP

Suitable for cottons, silks, lightweight linens, etc.

Finish lower edge of sleeve with narrow hem and slash seam allowance at upper part of opening.

Cut a strip of self material, 1½" wide and twice the length of sleeve opening, plus seam allowance at each end.

Sew continuous lap to opening according to directions given on page 50, details 1 to 3; then turn in seam allowance at ends of continuous lap and overhand edges together. Fasten opening with snaps.



WITH BIAS UNDERFACING

Turn in seam allowance at sleeve opening and lower edge; then cover raw edges with bias underfacing, mitering at corners as illustrated.

Fasten with snaps, sewing fasteners as close to edge of opening as possible.

SEWING BAND OR CUFF TO SLEEVE

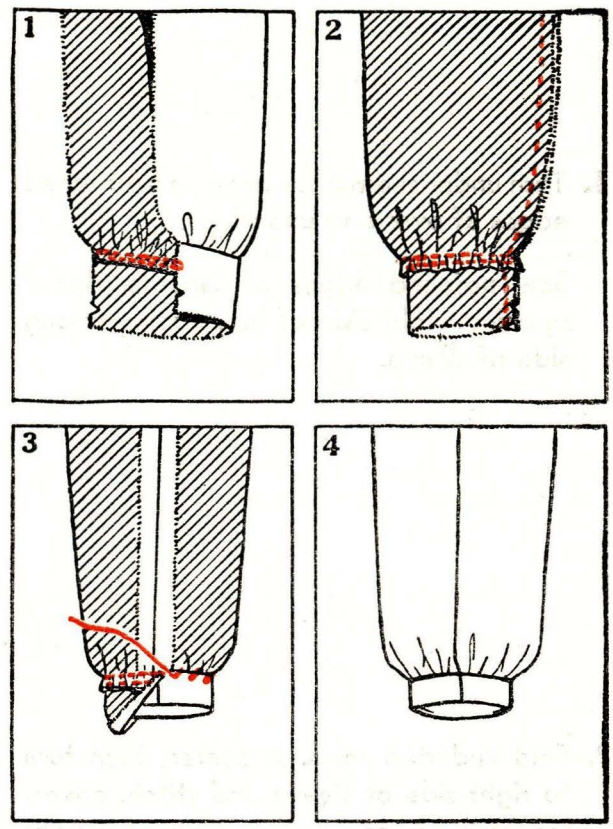
SEWING BAND TO GATHERED SLEEVE

1. Gather sleeve to fit band.
   Sew one edge of band to sleeve, right sides together, adjusting gathers. Press.

2. Join underarm seam of sleeve and band, right sides together.

3. Press underarm seam open.
   Turn up band and hem free edge to position over seam.

4. Shows finished sleeve.



SEWING CUFF SLEEVE

1. Join seam of cuff and facing; Press seams open.

   Sew facing to cuff, right sides together, leaving lower edges free.

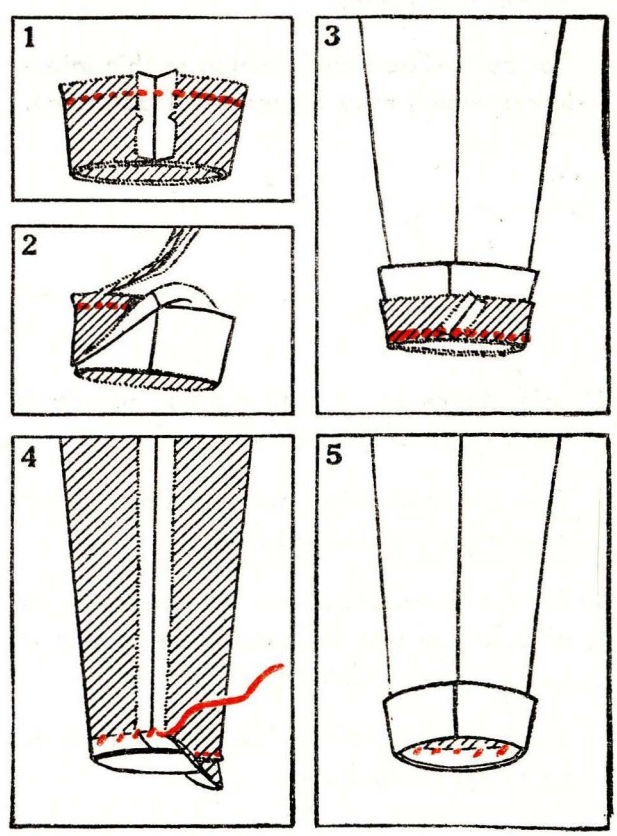
2. Trim away part of upper seam allowance before turning right side out; then press.

3. Baste cuff to lower edge of sleeve.
   Cut a bias strip 1⅜" wide, and join seam.

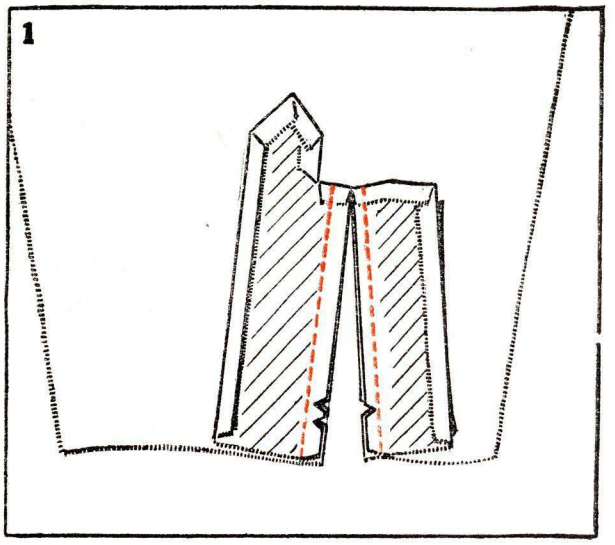
   Sew strip to lower edge of sleeve, joining in cuff. Trim seam allowance.

4. Turn strip to inside and slip-stitch free edge to position.

5. Shows finished sleeve with cuff.

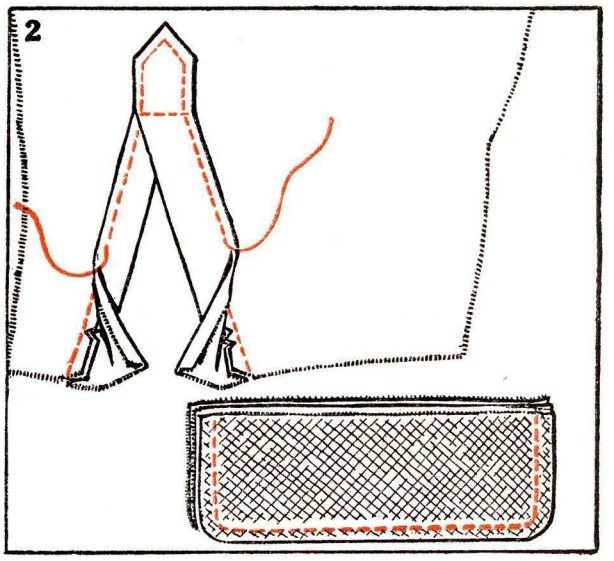


SHIRT SLEEVE WITH CUFF



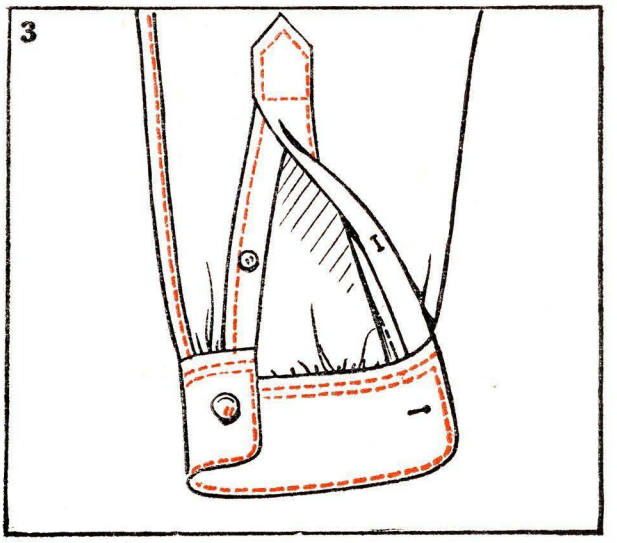
1. Turn under seam allowance on unnotched edges of over and underlaps.

Sew notched edges of laps to sleeve opening, right side of laps facing wrong side of sleeve.



2. Fold underlap through center; then turn to right side of sleeve and stitch, covering raw edges. Turn overlap to right side of sleeve, fold on line indicated and stitch to position.

For cuff—Face cuff, joining in thin interlining, which may be made of percaline.



3. Join sleeve seam and gather or pleat lower edge of sleeve to fit cuff.

Turn cuff right side out and finish outer edge with a row of stitching.

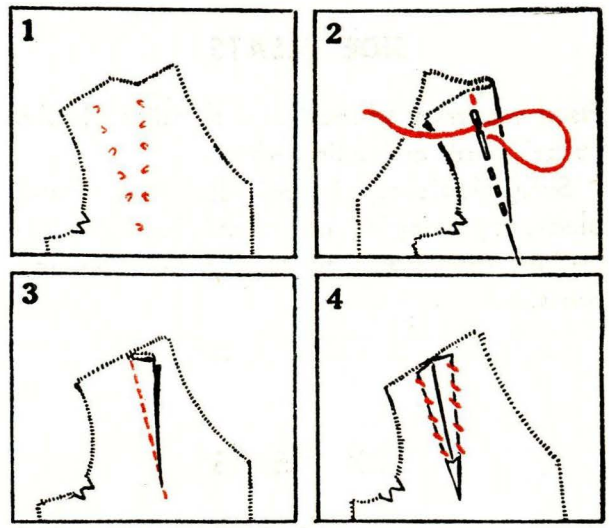
Turn in seam allowance on upper edges of cuff and sew to lower edge of sleeve with 2 rows of stitching.

Finish cuff and sleeve opening with buttons and buttonholes.

DARTS AND TUCKS

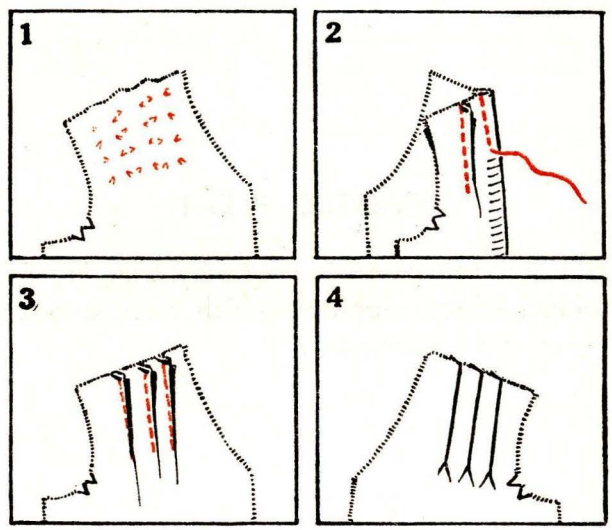
DARTS

1. Shows tailors' tacks for shoulder dart.
2. Make dart by bringing the two lines together, usually with the fold toward the wrong side.
3. If dart is machine stitched, tie loose ends of thread at bottom into a knot, on wrong side of material.
4. For heavy materials, slash dart after seam is joined, press open and overcast edges.



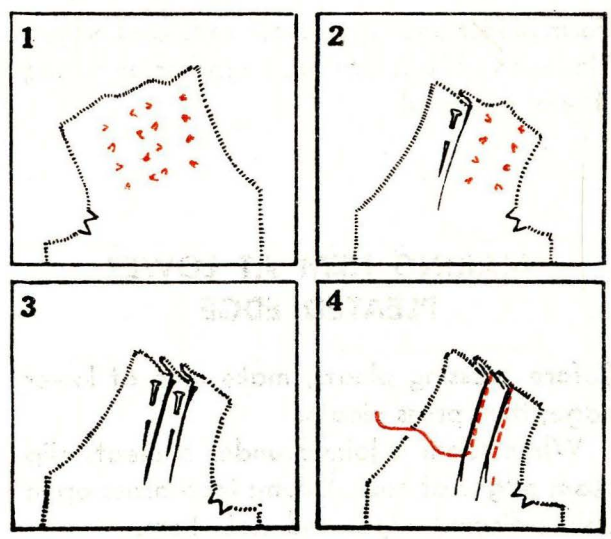
TUCKS

1. Shows sewing lines marked with tailors' tacks.
2. Form tucks by bringing corresponding lines together and sewing with a fine running stitch.
3. Press all tucks to one side.
4. Shows tucks on the reverse side of material.



PLEATED TUCKS

1. Shows tailors' tacks for pleated tucks.
2. Bring lines together and pin in position.
3. Shows tucks pinned in position.
4. Stitch close to folded edges.

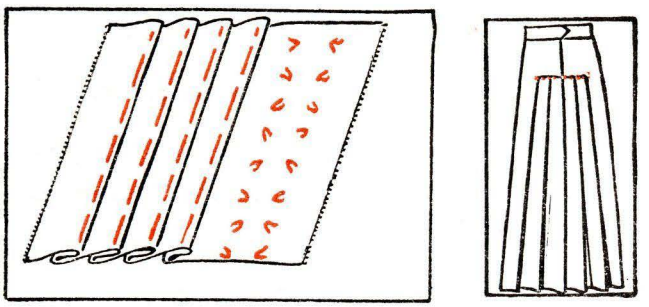


PLEATS

SIDE PLEATS

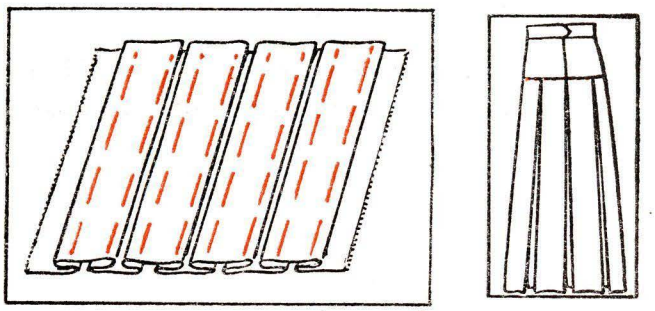
Pleat lines may be marked with tailor's tacks, tailor's chalk or tracing wheel.

Side pleats run in one direction. Form pleats by bringing corresponding lines together; then baste to hold in position and press.



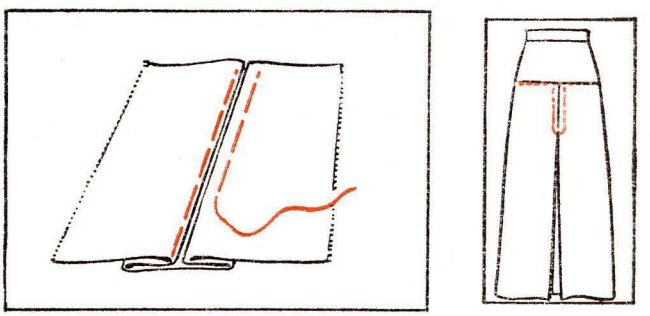
BOX PLEATS

After pleat lines are marked, form box pleats and baste to hold in position; then press.



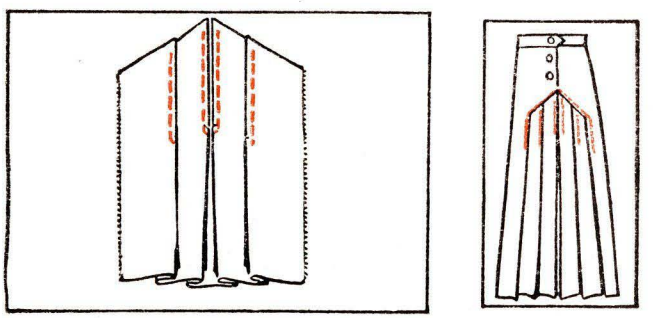
INVERTED PLEAT

The inverted pleat is made by bringing 2 folded edges together, which form a box pleat on the wrong side.



STITCHED PLEATS

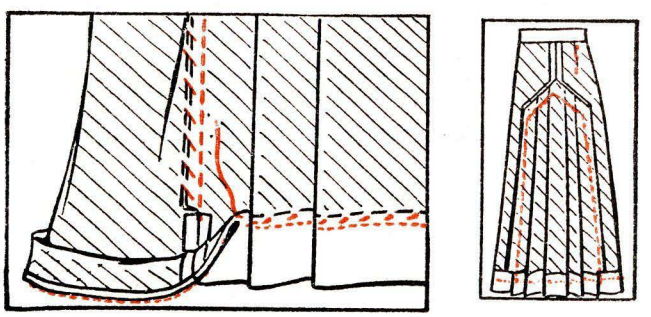
Form pleats and stitch close to folded edges. Tie loose ends of threads together on wrong side of material.



MAKING HEM AT LOWER PLEATED EDGE

Before pressing pleats, make hem at lower edge; then press pleats.

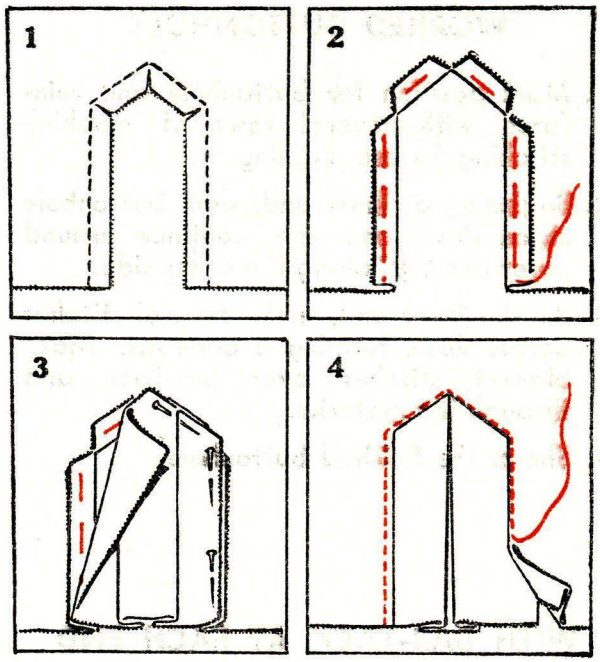
When seam is joined under a pleat, clip seam edges at top of hem; then press open below clipped edges and make hem.



INSET—GODET—FLOUNCE

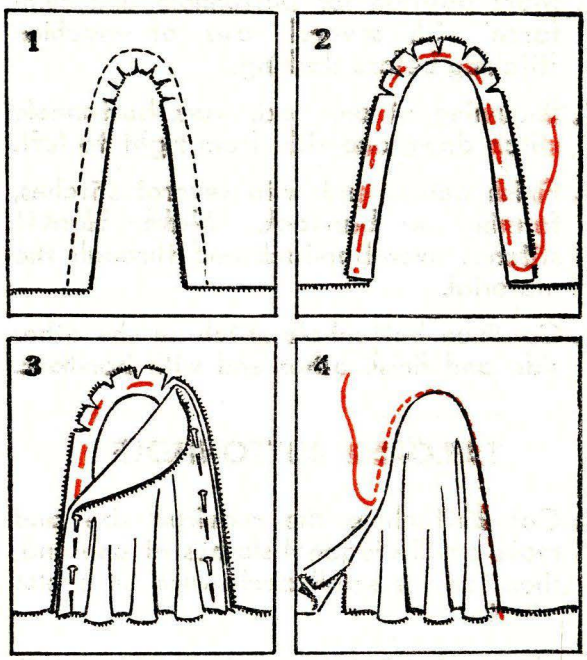
INSERTING THE INSET

1. Slash corners of garment, close to sewing line.
2. Turn under seam allowance and baste.
3. Apply inset to position on garment with corresponding seam edges even; then pin and baste.
4. Turn to right side and stitch close to folded edge.



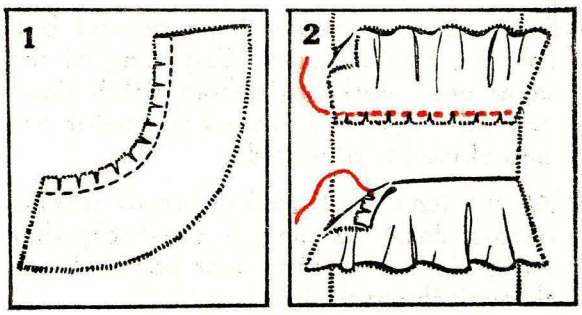
INSERTING THE GODET

1. Make slashes in curved edge of garment, close to sewing line.
2. Turn under seam allowance and baste, being careful to make the curve a smooth and even outline.
3. Apply godet to position on garment, with corresponding seam edges even; then pin and baste.
4. Turn to right side and stitch close to folded edge.



APPLYING THE CIRCULAR FLOUNCE

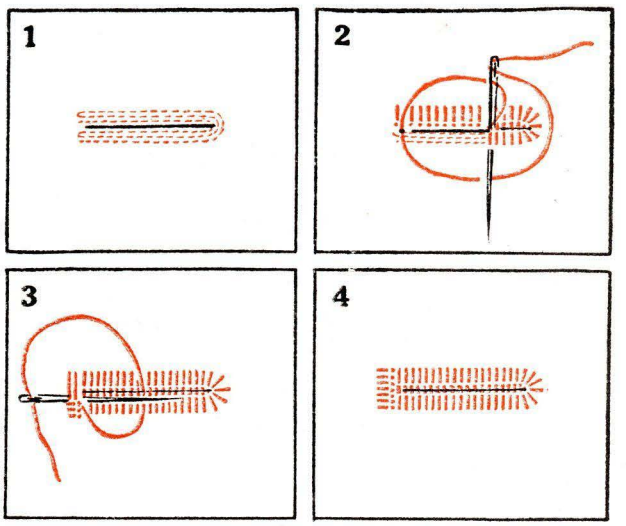
1. Make slashes in curved edge of flounce, close to sewing line.
2. Place flounce in position on garment, right sides of material together and baste; then stitch.



WORKED BUTTONHOLES

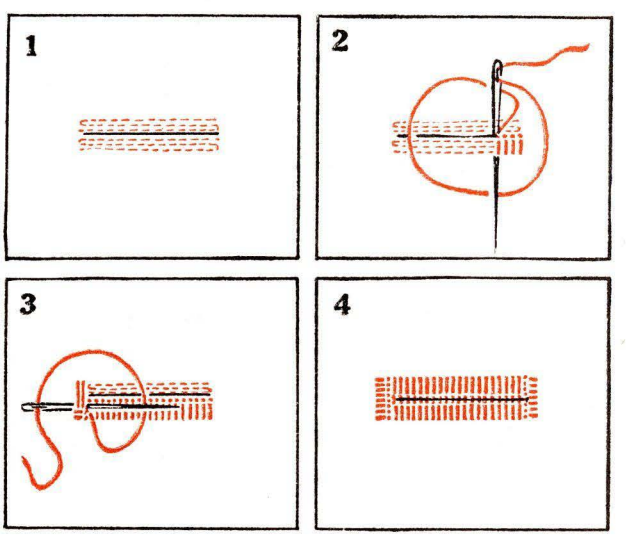
WORKED BUTTONHOLE

1. Mark position for buttonhole and reinforce with several rows of machine stitching before slashing.
2. Beginning at inner end, work buttonhole stitch down one side, continue around outer end and along the other side.
3. At the inner end, make several stitches across slash, forming a bar-tack. Make blanket stitches over bar-tack and through the material.
4. Shows the finished buttonhole.



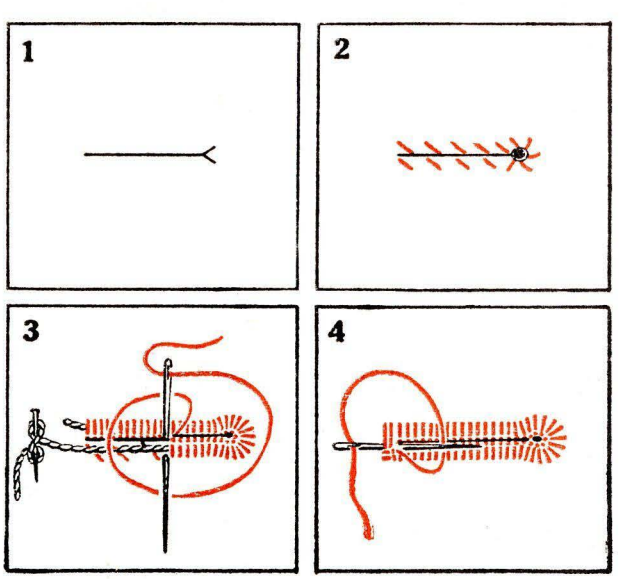
WITH BAR-TACK AT EACH END

1. Mark position for buttonhole and reinforce with several rows of machine stitching before slashing.
2. Beginning at one end, work buttonhole stitch down one side from right to left.
3. Finish across end with several stitches, forming a bar-tack. Make blanket stitches over bar-tack and through the material.
4. Continue buttonhole stitch on the other side and finish other end with bar-tack.



TAILORED BUTTONHOLE

1. Cut buttonhole the required size and make small diagonal slashes at one end; then form a small circle with an eyelet stiletto.
2. Overcast edges to keep from fraying and to hold interlining, (if used) in position.
3. Place cord or heavy twist around buttonhole, as illustrated. Beginning at the inner end, work buttonhole stitch down one side; continue around the outer end and along the other side.
4. At the inner end, make several stitches across slash, forming a bar-tack; then make blanket stitches over bar-tack and through the material.



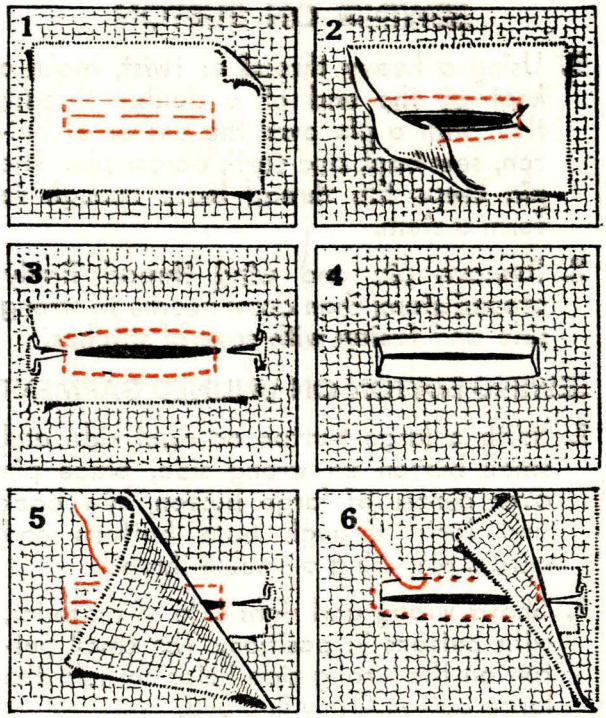
BOUND BUTTONHOLES

BOUND BUTTONHOLE WITH FACING

1. Cut a strip, lengthwise or bias, about 1½" wide and about ¾" longer than the length of the finished buttonhole.

Baste center of strip over position of buttonhole, right sides together. Stitch ⅛" each side of basting and across each end.

2. Slash through center to ⅛" from ends and diagonally to corners. Draw strip to wrong side, forming an even binding on the right side and inverted pleats at the ends on the wrong side.
3. Sew binding firmly along seam.
4. Shows right side of buttonhole.
5. Baste facing to bound buttonhole wrong sides together.
6. Slash facing over position of buttonhole, turn in raw edges, and hem to position.



WELT BUTTONHOLE

1. Cut 2 strips, ½" wide and ½" longer than finished buttonhole.

Fold through center and stitch close to raw edges.

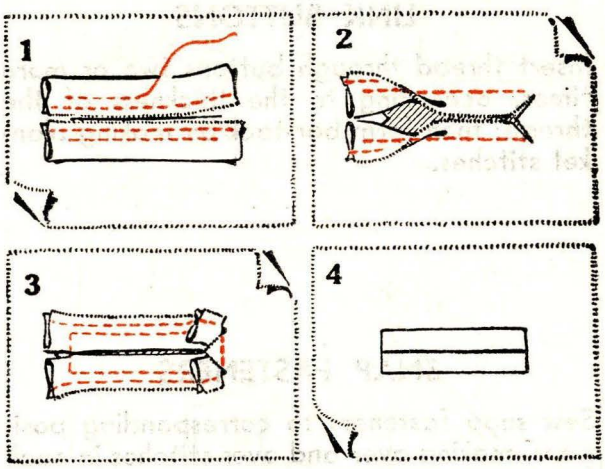
Place raw edges on line of buttonhole, on right side of material; then stitch ⅛" from raw edges to ¼" from ends.

2. On wrong side, slash through center to ⅛" from ends and diagonally to corners.

Draw strips to wrong side.

3. Sew triangular piece at each end firmly to strips.
4. Shows right side of finished buttonhole.

To face wrong side, see directions above, 5 and 6.

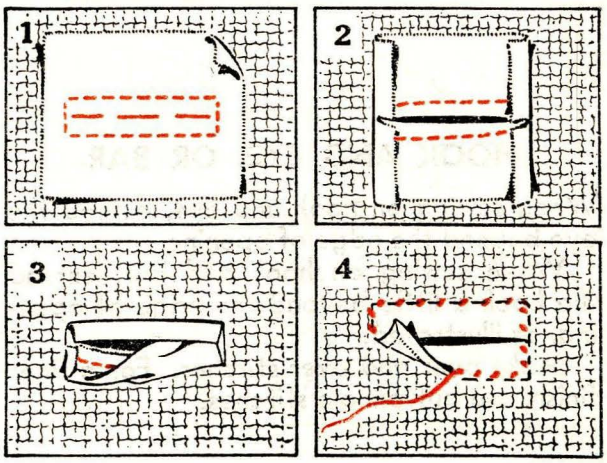


BOUND BUTTONHOLE WITHOUT FACING

1. Cut a strip, lengthwise or bias, about 1½" wide and about ¼" longer than buttonhole.

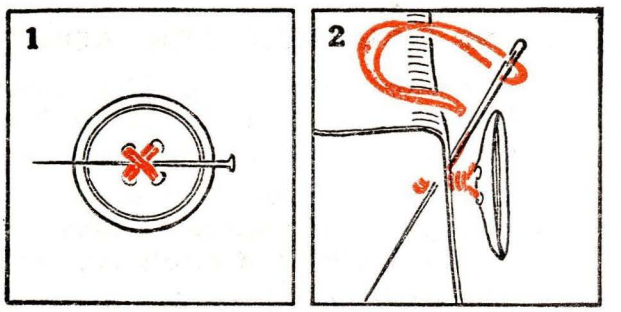
Baste and stitch strip as described above for buttonhole with facing.

2. Turn in ends and press. Slash through center and through turned in ends.
3. Draw strip to wrong side and form an even binding.
4. Turn under raw edges and hem.



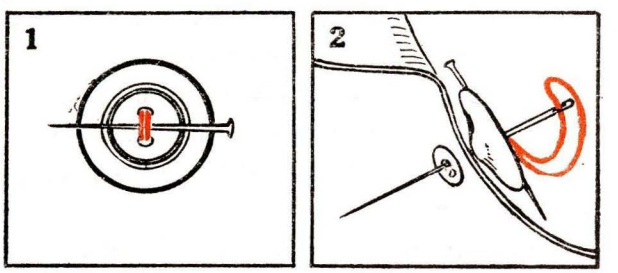
BUTTONS—SNAPS—HOOK AND EYE

SEWING ON BUTTON



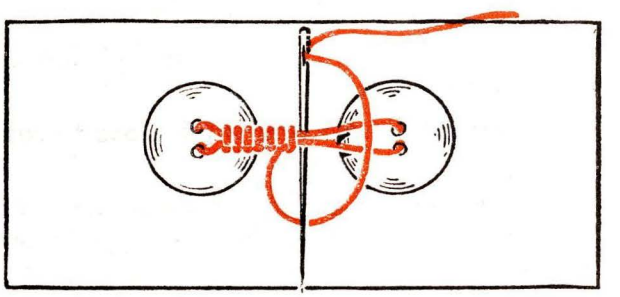
1. Using a heavy thread or twist, make a knot at the end of a double thread; then with a pin over the center of button, sew back and forth across pin. The pin keeps the thread loose enough to form a stem.
2. Remove pin and wind thread firmly around stem; then draw needle to wrong side and fasten with several stitches.

SEWING BUTTON ON UNLINED GARMENT



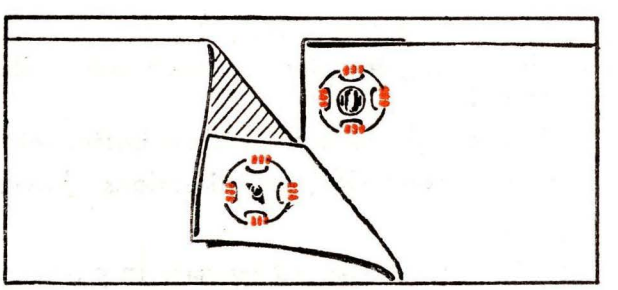
1. With a large button on right side and small button on wrong side, place pin over center of large button, sew back and forth through both buttons and across pin, using a double thread.
2. Shows wrong and right side of material, with buttons in position. The small button on the wrong side helps to hold the large button firmly in place.

LINK BUTTONS



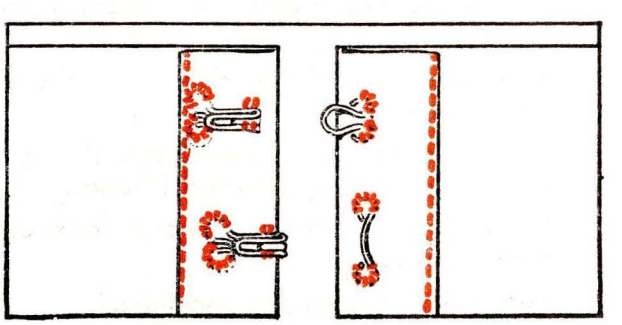
Insert thread through buttons two or more times, according to the thickness of the thread; then form bar-tack by making blanket stitches.

SNAP FASTENERS



Sew snap fasteners to corresponding positions, making over and over stitches in each hole.

HOOK AND EYE, OR BAR



When sewing on hook and eye, extend the eye beyond the edge of opening.

When sewing on hook and bar, extend the hook a little beyond the edge of opening, as illustrated.

Make over and over stitches. For a finer finish, use buttonhole stitches.

MARKING POSITION FOR BUTTONHOLES AND BUTTONS

FOR BOUND BUTTONHOLES

1. Trace outline of pattern (where buttonholes are printed) on thin paper; then trace buttonholes.

   Remove pattern; then draw the stitching lines on tracing, 1/8" above and below buttonhole lines, as shown in diagram 3.

2. Cut a strip of material, about 1" wider than length of finished buttonhole, and long enough to cover all buttonholes, plus 2". **Baste to position, right sides together.**

3. Baste or pin tracing to position; then stitch on buttonhole stitching lines.

4. Tear away tracing; then slash strip between buttonholes.

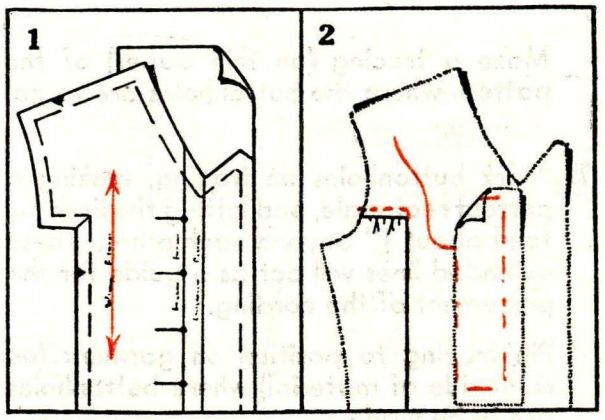
   To finish buttonholes, see page 61.

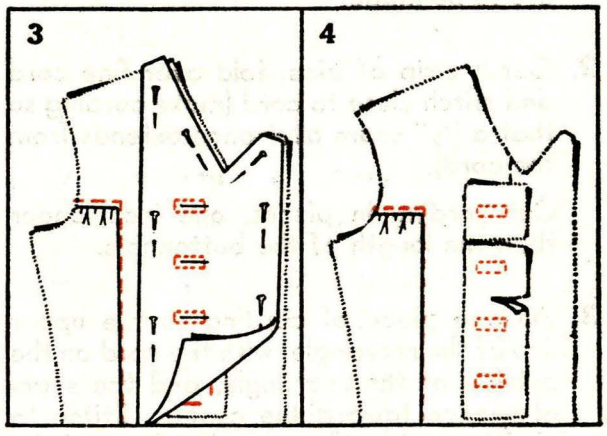
FOR BUTTONS

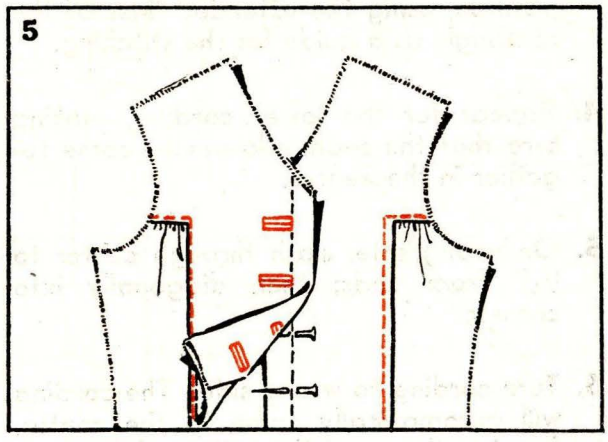
5. To mark positions for buttons, lap right front over left, with centers even; then stick pins through the buttonholes to left front (on center front line), to indicate the exact sewing position for the buttons.

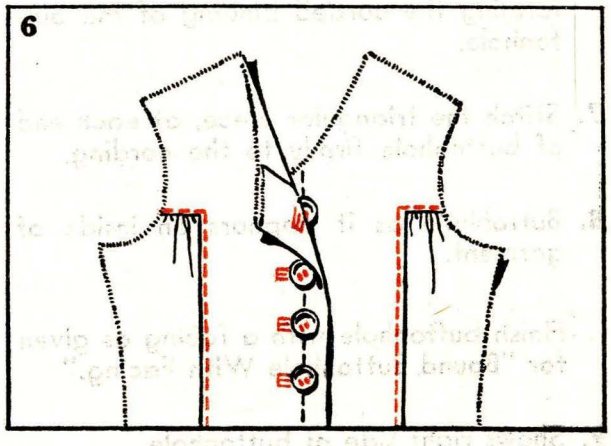
6. For method of sewing on buttons, see details given on page 62.

   Illustration shows a view of the finished closing with buttons and buttonholes at correct positions.









CORD BUTTONHOLES

Make a tracing (on thin paper) of the pattern where the buttonholes are to go.

1. Mark buttonholes on tracing, making a perfect rectangle, and letting the lines extend about 1" beyond each other. These extended lines will act as a guide for the placement of the cording.

Pin tracing to position on garment (on right side of material) where buttonholes are to be made.

2. Cut a strip of bias, fold over fine cord and stitch close to cord (make cording so that a ½" seam allowance extends from the cord).

Cut cording in pieces, one inch longer than the length of the buttonhole.

3. Pin one piece of cording to the upper line of the rectangle, with the cord on the outside of the rectangle, and the seam allowance toward the center. Stitch to position, using the extended lines of the rectangle as a guide for the stitching.

4. Repeat for the lower cording, making sure that the seam allowances come together in the center.

5. On wrong side, slash through center to ¼" from ends; then diagonally into corners.

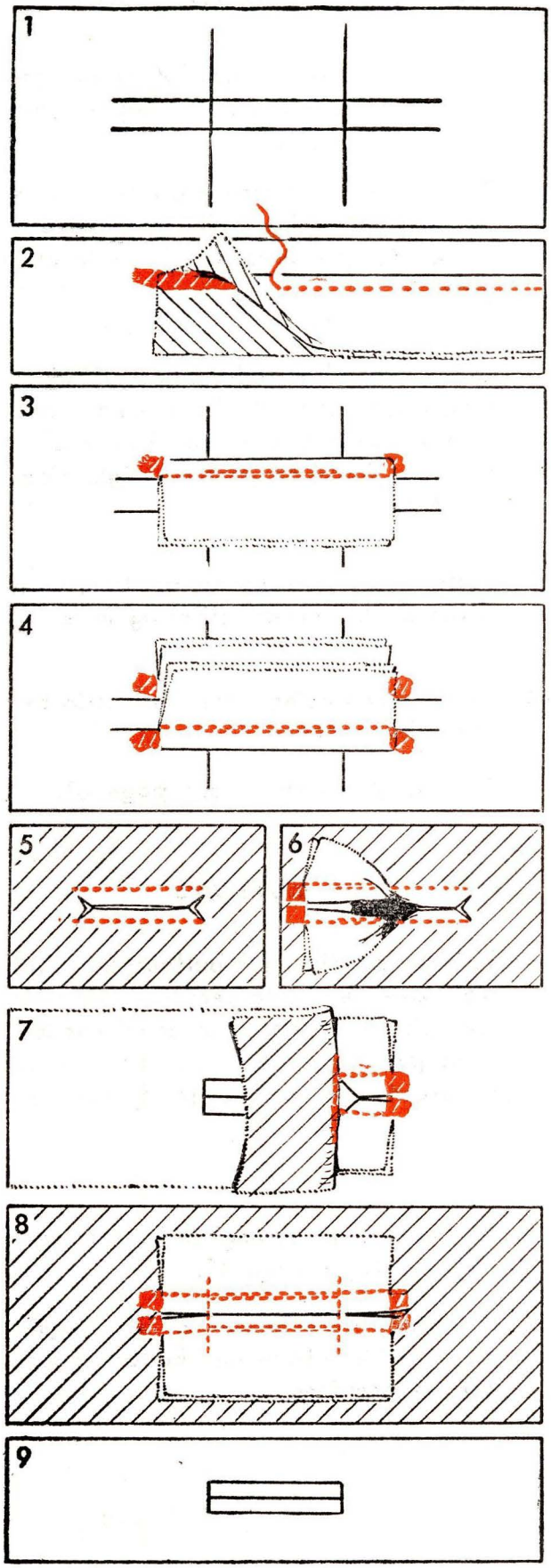
6. Turn cording to wrong side. The cording will automatically come to the center, forming the corded binding of the buttonhole.

7. Stitch the triangular piece, at each end of buttonhole firmly to the cording.

8. Buttonhole as it appears on inside of garment.

Finish buttonhole with a facing as given for "Bound Buttonhole With Facing."

9. Shows right side of buttonhole.



CORDED OR BRAID LOOPS FOR BUTTONS

HOW TO MAKE CORDING

1. Cut a bias strip, 1" wide. Fold lengthwise through center and join seam edges.
2. Sew a threaded bodkin to one end and draw through cording.

FOR BOUND OPENING

3. Sew loops to edge of opening on wrong side. Stitch a bias strip ¾" wide, to edges of opening, right sides of material together.
4. Turn binding over seam, turn in raw edge and hem along stitching on inside.
5. Sew buttons to position on other edge of opening.

FOR FACED OPENING

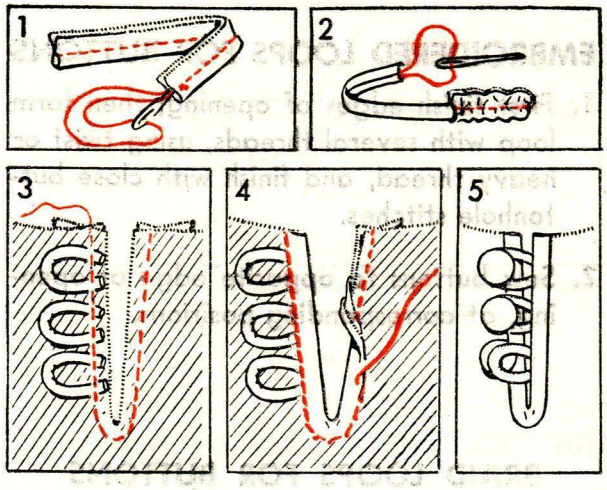
1. Sew loops to edge of opening on right side of material. Stitch facing to edge of opening, right sides of material together, joining in loops.
2. Turn facing to inside and baste close to edge.
3. Mark positions for buttons on other edge of opening with pins; then sew on buttons.

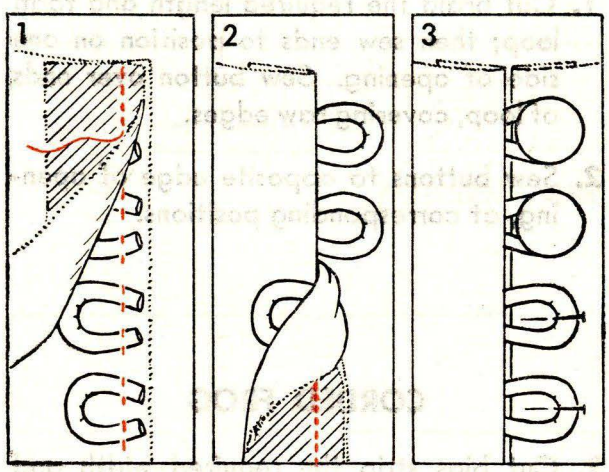
JOINING IN BRAID LOOPS WITH FACING

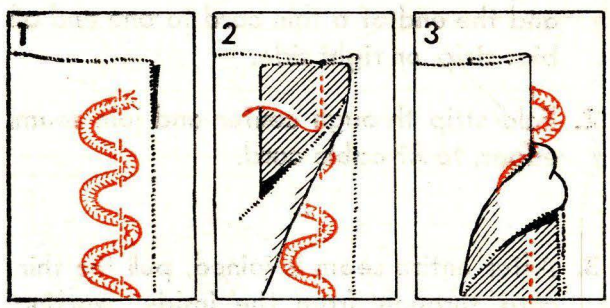
1. Sew braid to edge of opening on right side of material, forming loops.
2. Stitch facing to edge of opening, right sides together, joining in loops.
3. Turn facing to inside and press.

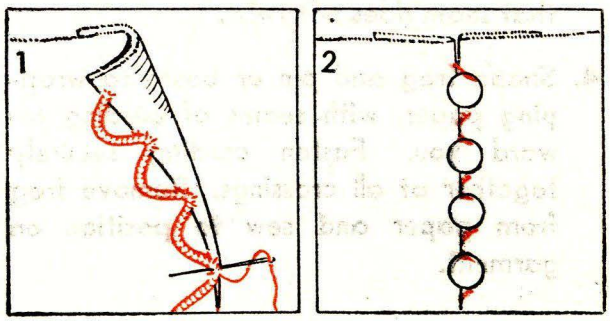
SEWING BRAID LOOPS TO FINISHED OPENING

1. First finish edges of opening. Sew braid to inside of opening, slightly away from the edge, forming loops.
2. Sew buttons to position, on other edge of opening.







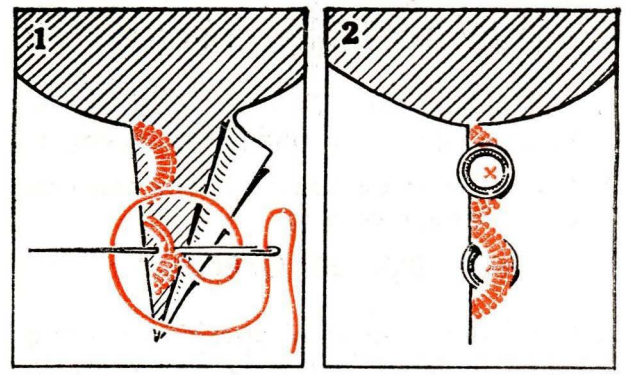


ORNAMENTAL LOOPS FOR BUTTONS

EMBROIDERED LOOPS FOR BUTTONS

1. First finish edges of opening; then form loop with several threads, using twist or heavy thread, and finish with close buttonhole stitches.

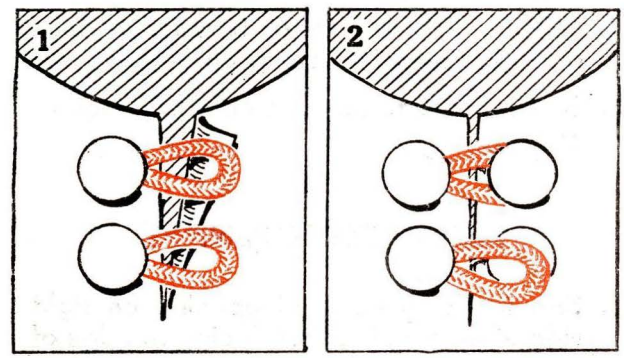
2. Sew buttons to opposite edge of opening, at corresponding positions.



BRAID LOOPS FOR BUTTONS

1. Cut braid the required length and form loop; then sew ends to position on one side of opening. Sew button over ends of loop, covering raw edges.

2. Sew buttons to opposite edge of opening, at corresponding positions.



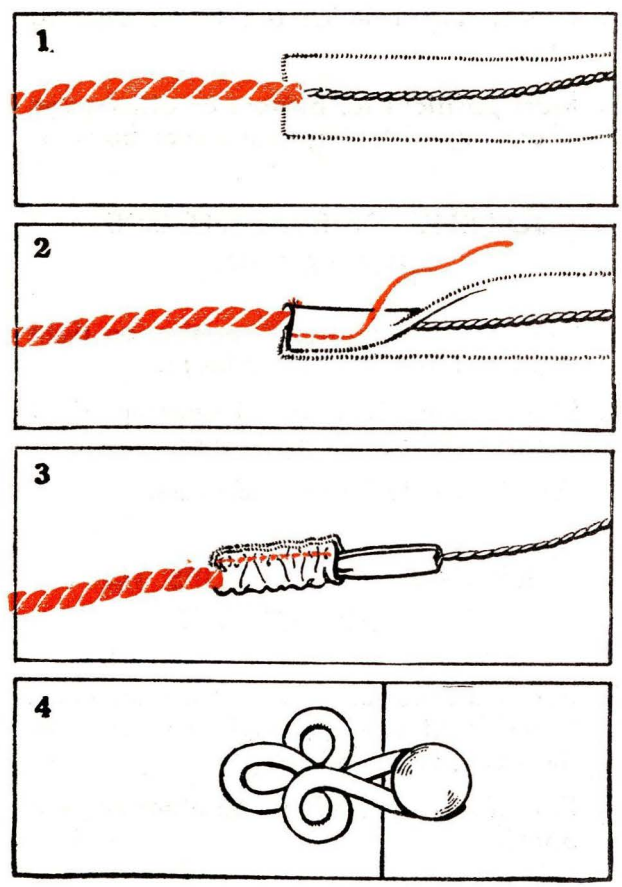
CORDED FROG

1. Cut bias strip the required width and length; then sew the end of a cable cord and the end of a thin cord to one end of bias strip, on right side.

2. Fold strip through center and join seam edges, to fit cable cord.

3. After entire seam is joined, pull the thin cord through from the inside, working material over the cable cord. Be sure that seam does not twist.

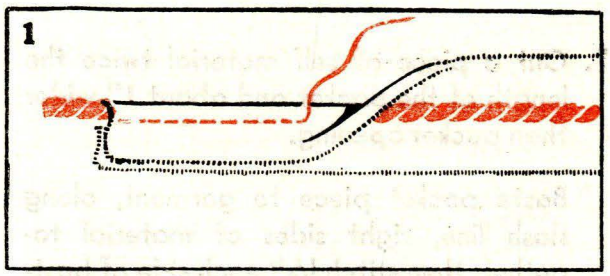
4. Shape frog and pin or baste to wrapping paper, with seams of cording toward you. Fasten cording securely together at all crossings. Remove frog from paper and sew to position on garment.



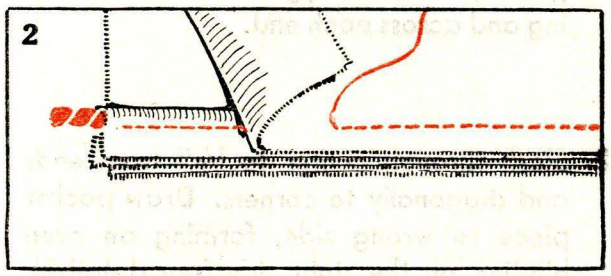
CORDED PIPING

CORDED PIPING FOR SEAM

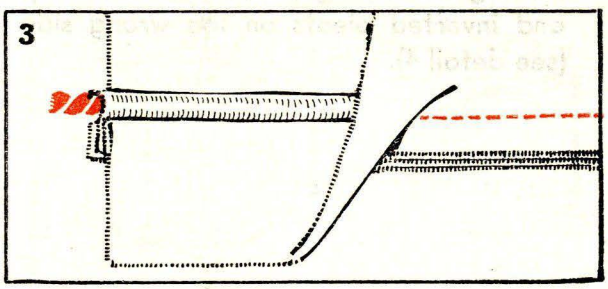
1. Cut bias strip the required width and length; then place over cord, right side out. Stitch close to cord.



2. Place piping between two layers of material, right sides together and having all raw edges even. Join seam close to piping.

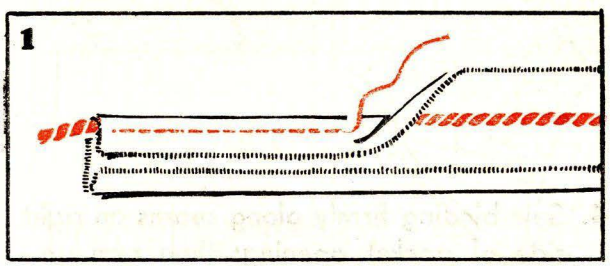


3. Shows right side of finished seam with piping. The seam edges may be trimmed and overcast.

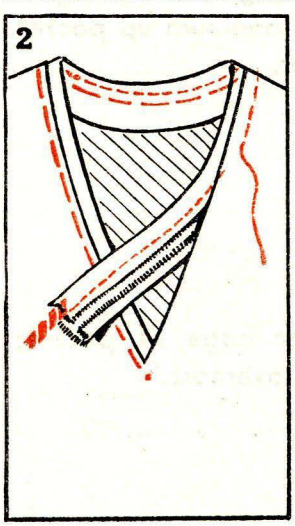


CORDED PIPING FOR EDGING

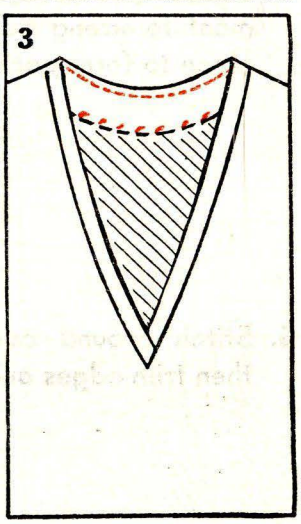
1. Cut bias strip the required width and length; then turn down one edge of strip over cording, right side out, and sew with a fine running stitch, close to cording.



2. First turn in edge of garment that is to be piped. Baste piping to inside of garment, having the corded edge extend evenly all around.



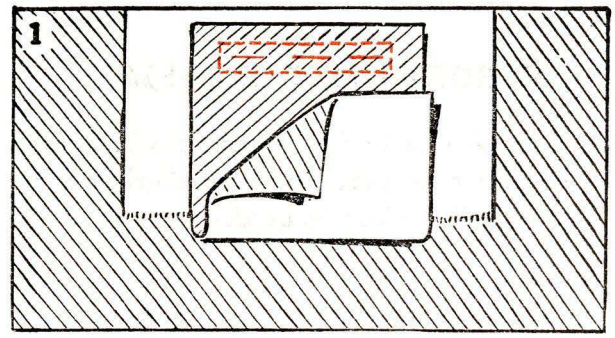
3. Machine or slipstitch edge of garment to piping, tacking inner edge of piping to position.
Omit cord for plain piping.



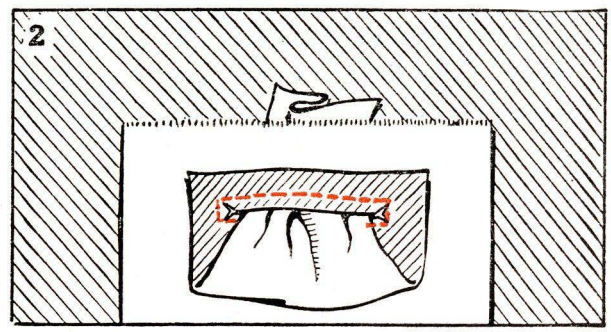
INSERTING POCKET WITH BOUND OPENING

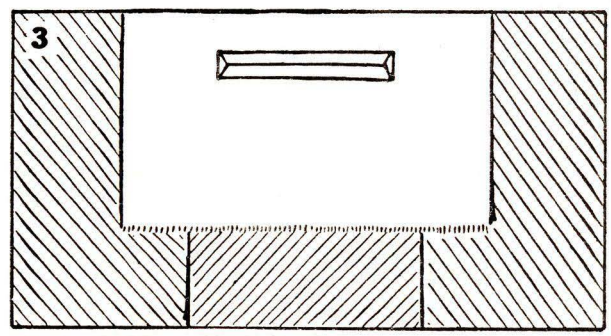
1. Cut a piece of self material twice the length of the pocket and about 1" wider than pocket opening.

Baste pocket piece to garment, along slash line, right sides of material together; then stitch 1/8" each side of basting and across each end.

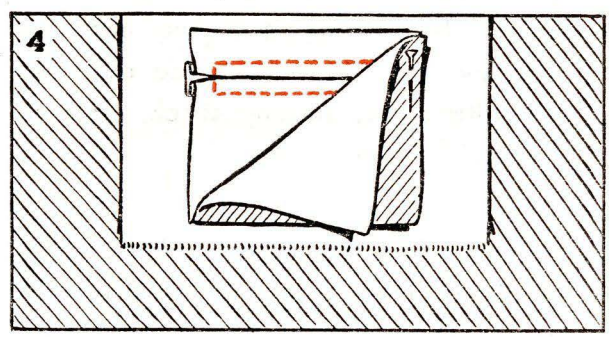


2. Slash through center to 1/8" from ends and diagonally to corners. Draw pocket piece to wrong side, forming an even binding on the right side (see detail 3), and inverted pleats on the wrong side (see detail 4).

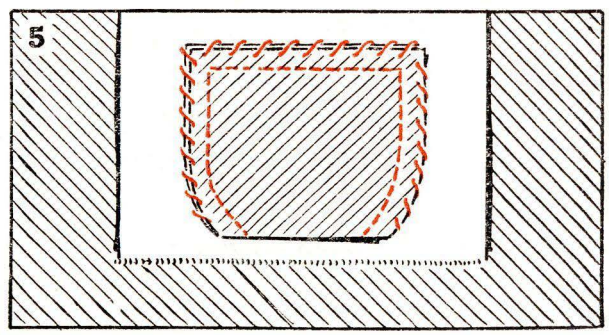




3. Shows right side of pocket opening.



4. Sew binding firmly along seams on right side of pocket opening; then turn garment to wrong side and turn up pocket piece to form pocket.



5. Stitch around outer edge of pocket; then trim edges and overcast.

INSERTING TAILORED POCKET WITH BOUND OPENING

1. Mark position for pocket opening.

2. For binding, cut 2 strips about 1½" wide and ¾" longer than pocket opening. Fold strips through center, right side out, and baste to each side of pocket opening.

3. Face upper edge of one pocket section with the same material as garment, making the strip 2" wide.

4. Place pocket sections to each side of pocket marking and stitch, joining in binding.

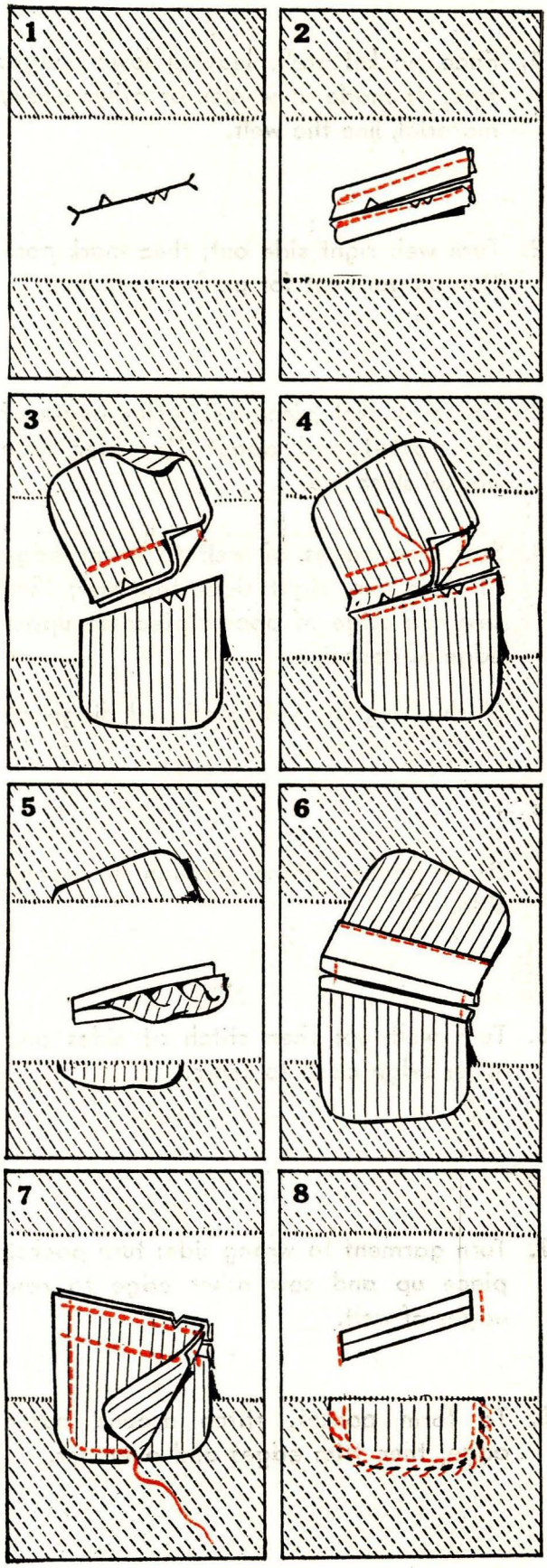
   Slash along pocket marking and diagonally into corners.

5. Draw pocket sections to wrong side, turning binding to position on right side. Stitch at sides of binding close to folded edge (see detail 8).

6. Shows wrong side of garment before pocket sections are joined together.

7. Join pocket sections together; then overcast edges.

8. Shows right side of bound pocket opening.



INSERTING POCKET WITH WELT

1. Face pocket welt, leaving lower edges free. If made in woolen or other heavy material, line the welt.

2. Turn welt right side out; then mark position on garment for pocket slash line.

3. Cut a pocket piece twice the length of the pocket and about 1" wider than pocket slash line.

4. Sew free edges of welt to lower edge of slash line, right sides together; then sew one edge of pocket piece to upper edge of slash line.

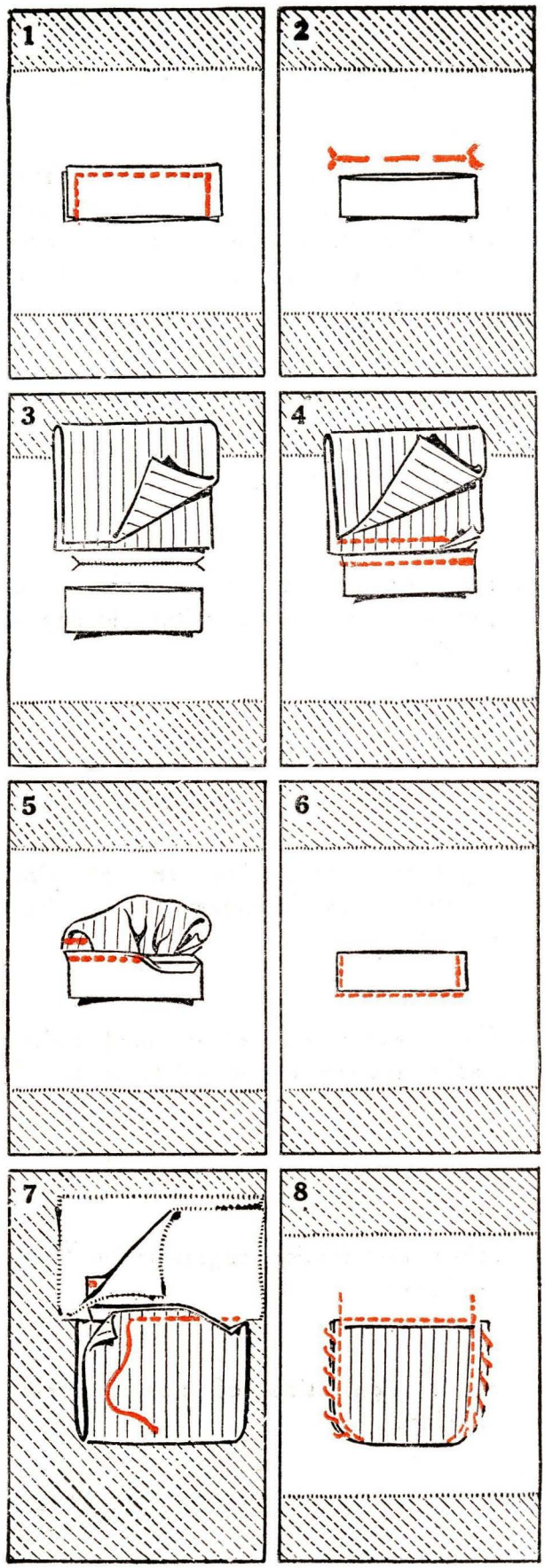
   Slash along line indicated and diagonally 1/8" from ends.

5. Draw pocket piece through to wrong side.

6. Turn welt up; then stitch at sides and lower edge close to seam.

7. Turn garment to wrong side; turn pocket piece up and sew other edge to raw edges of welt.

8. To form pocket, stitch around outer edge; then trim edges and overcast.

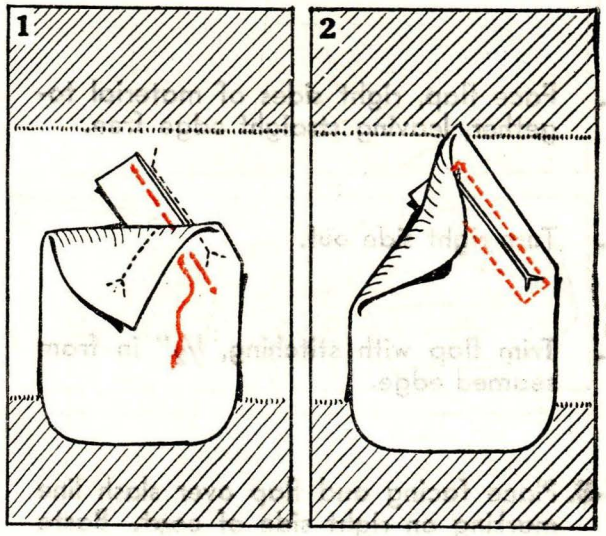


INSERTING POCKET WITH DIAGONAL WELT

1. Face pocket welt, leaving one edge free. If made in woolen or other heavy material, line the welt. Trim close to stitching and turn right side out.

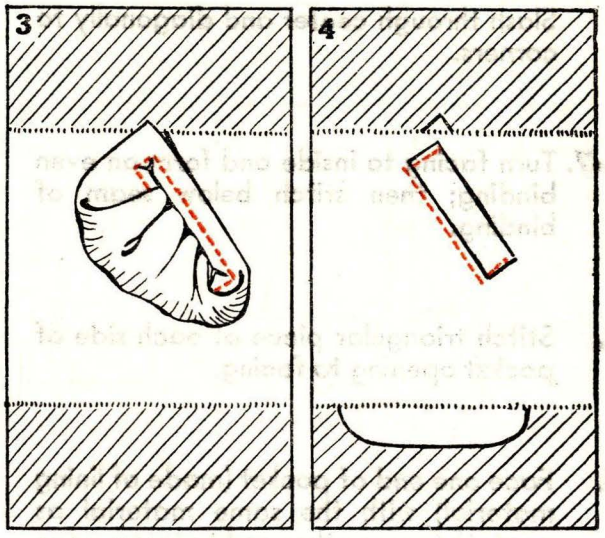
   Place raw edges of welt close to pocket slash line on right side of garment and baste along seam line. Place one pocket piece over welt, slash lines matching, and baste.

2. Stitch all around slash line on seam line; then slash through center and diagonally to corners.



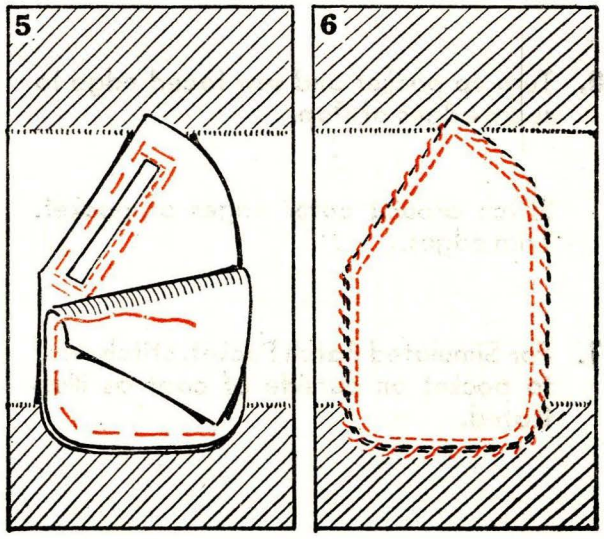
3. Draw pocket piece through to wrong side and baste around opening (see detail 5).

4. Turn welt up; then stitch at sides and lower edge close to seam.



5. Baste the two pocket pieces together to form pocket.

6. Stitch around outer edge of pocket; then overcast edges.



INSERTING POCKET WITH FLAP

1. Face flap, right sides of material together, leaving straight edge free.

2. Turn right side out.

3. Trim flap with stitching, ½" in from seamed edge.

4-5. Place facing and flap over slash line marking on right side of coat. Baste along seam line; then stitch.

Slash through center and diagonally to corners.

6-7. Turn facing to inside and form an even binding; then stitch below seam of binding.

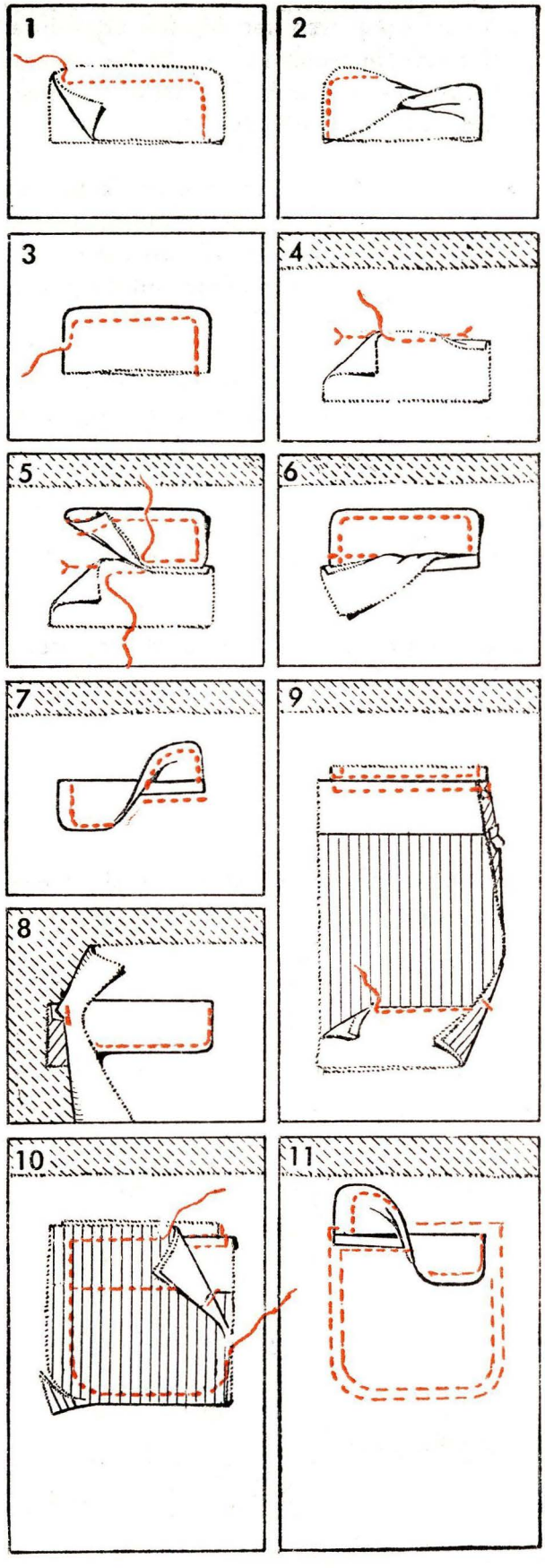
8. Stitch triangular piece at each side of pocket opening to facing.

9. Face one end of pocket (made of lining material) with the same material as coat; then sew other end to lower edge of facing.

10. Turn up pocket and sew faced edge to seam edges of flap.

Stitch around outer edges of pocket. Trim edges.

11. For Simulated Patch Pocket, stitch coat to pocket on outside of coat as illustrated.



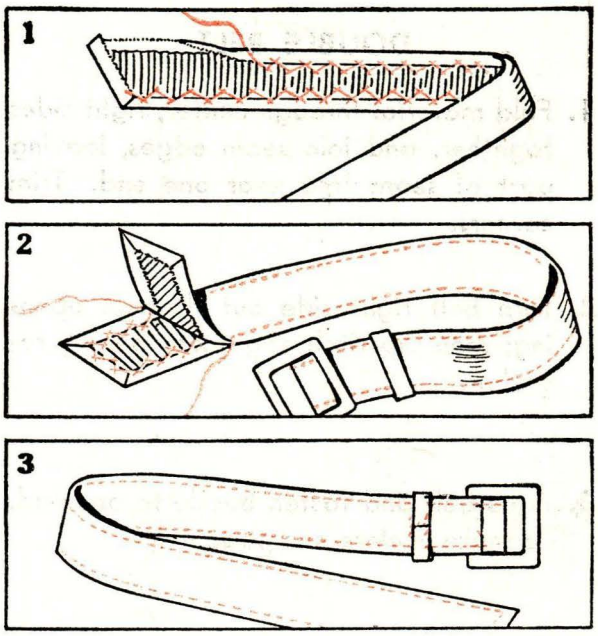
BELT AND BELT STRAP

INTERLINING THE BELT

1. For interlining, use soft belting or grosgrain ribbon, the width of the finished belt.
   Turn seam edges of belt over interlining, and catch-stitch to position.

2. Turn under seam edges of belt facing and stitch close to edges of belt.

3. Fasten belt to buckle, and hem close to bar; then sew a strap to belt, as illustrated.



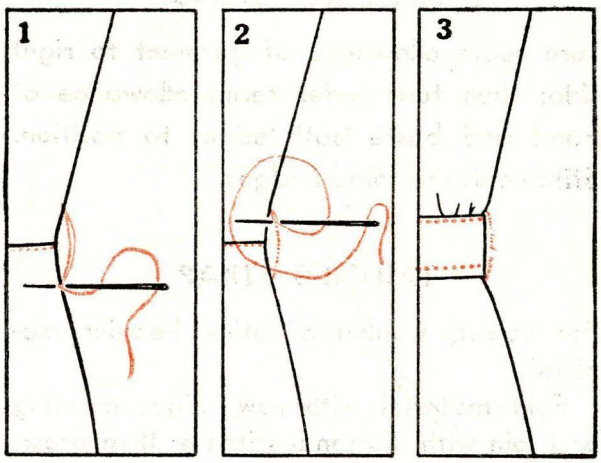
THREAD LOOP CARRIER FOR BELT

The loop at side seam should be made slightly longer than width of belt.

1. Form loop with several threads.

2. Finish with close blanket or buttonhole stitches.

3. Shows finished belt carrier.

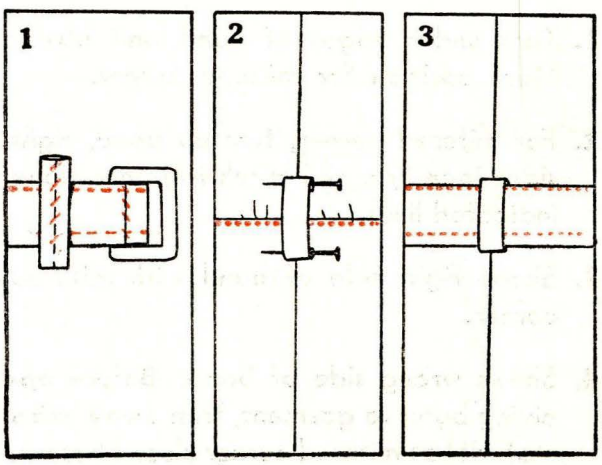


STRAP CARRIER FOR BELT

1. The length of the strap should be slightly longer than the width of belt.
   To make tailor's strap, see detail given on page 74.

2. Pin strap to position; then sew firmly.

3. Shows belt slipped through carrier.



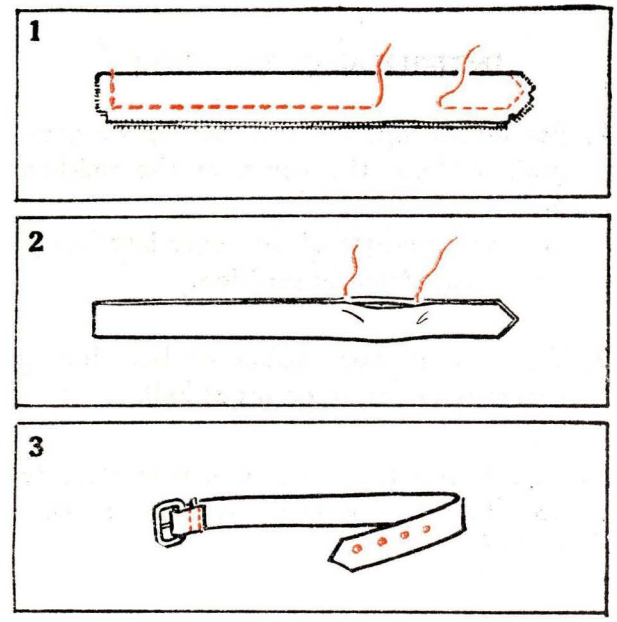
BANDS, FOLDS, ETC.

DOUBLE BELT

1. Fold material through center, right sides together, and join seam edges, leaving part of seam free near one end. Trim corners.

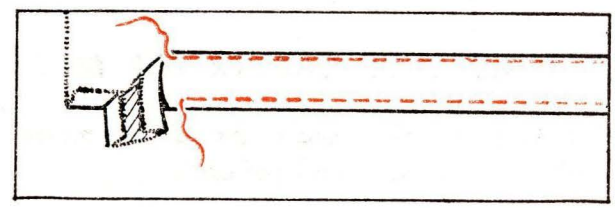
2. Turn belt right side out through opening; then slipstitch edges of opening together.

3. Press belt and fasten buckle to one end. To make eyelets, see page 81.



APPLYING BAND

Turn seam allowance of garment to right side; then turn under seam allowance of band and baste both edges to position. Stitch close to folded edges.



TAILOR'S STRAP

For velvet, woolen or other heavier materials.

Fold material with raw edges meeting and join with diagonal stitches; then press.

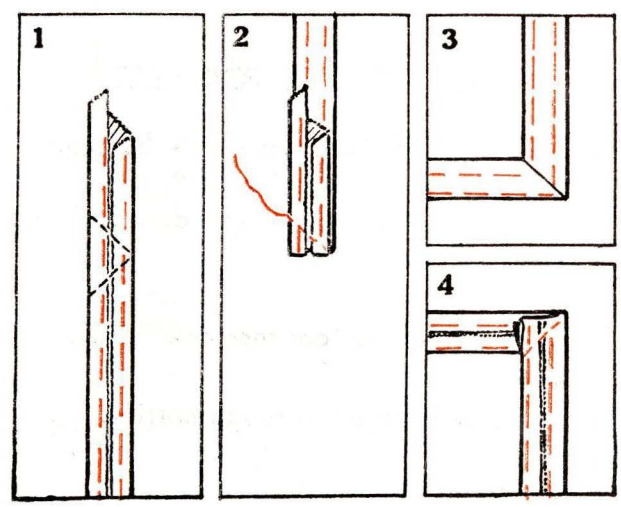
MITERING BAND OR FOLD

1. Turn under edges of band and baste. Mark position for mitered corner.

2. For mitered corner, turn up band, right sides together, and stitch together along indicated lines.

3. Shows right side of band with mitered corner.

4. Shows wrong side of band. Before applying band to garment, trim away extra material at mitered corner close to seam.



FASTENINGS

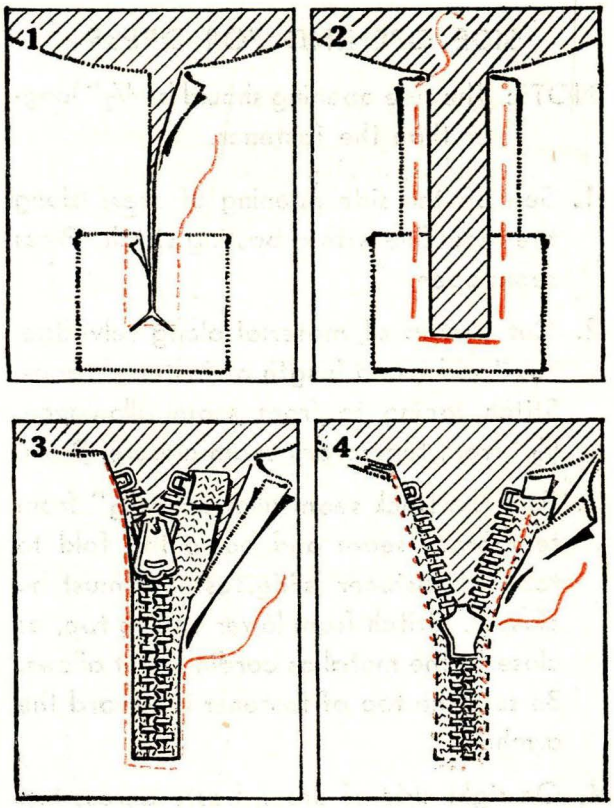
INSERTING SLIDE FASTENER

1. Mark opening with basting thread the length of slide fastener, plus ½". Baste strip of material 1½" square to lower end of basting, right sides together. Stitch 3/16" each side of basting and across bottom.
   For opening, slash along basting line to within 3/16" of lower stitching line; then diagonally to corners.

2. Turn strip to wrong side and form a square at lower edge. Baste.

3. With slide fastener closed and upper edges of binding turned down, apply opening of garment to binding, close to fastener, and stitch.

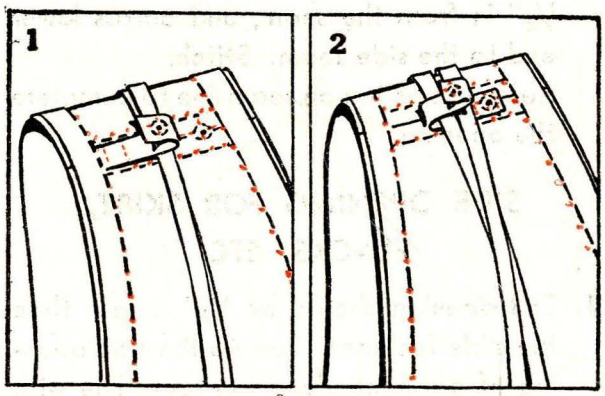
4. Slash and turn in edges of facing and hem to binding of slide fastener on wrong side.



LINGERIE STRAP HOLDERS

1. FOR A FLAT STRAP HOLDER—Use a narrow tape or ribbon about 2" long; then sew one end to inside of shoulder near armhole. Fasten other end of strap to position with snaps.

2. FOR A LOOP STRAP HOLDER—Sew one end of strap to inside of shoulder, near neck edge; then fasten with snaps.

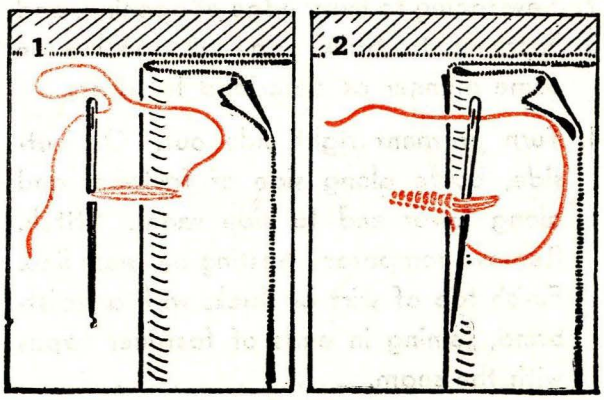


FRENCH TACK

Used to hold two parts of a garment loosely together.

1. Tack the two parts together with several stitches, about ½" long.

2. Finish tack by making blanket stitches over the threads only.

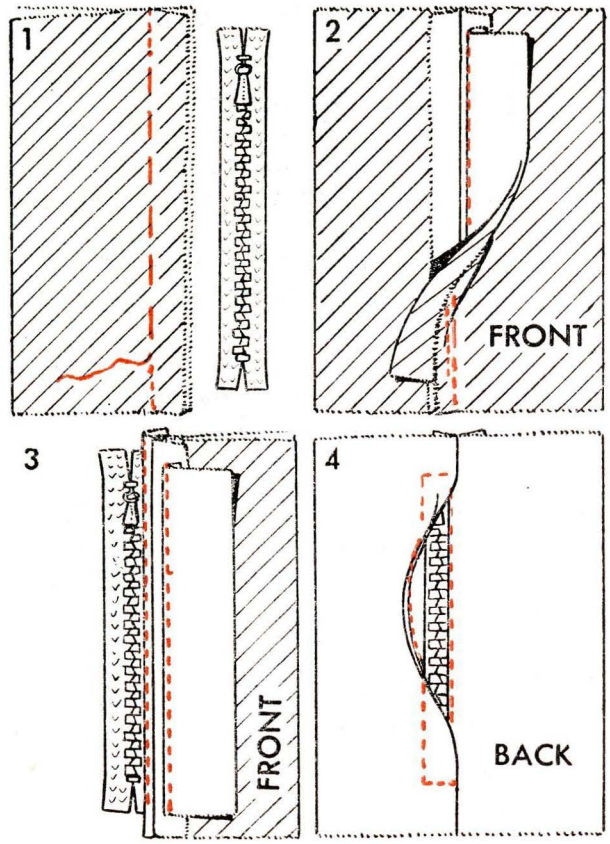


OPENINGS WITH SLIDE FASTENER

SIDE OPENING FOR DRESS

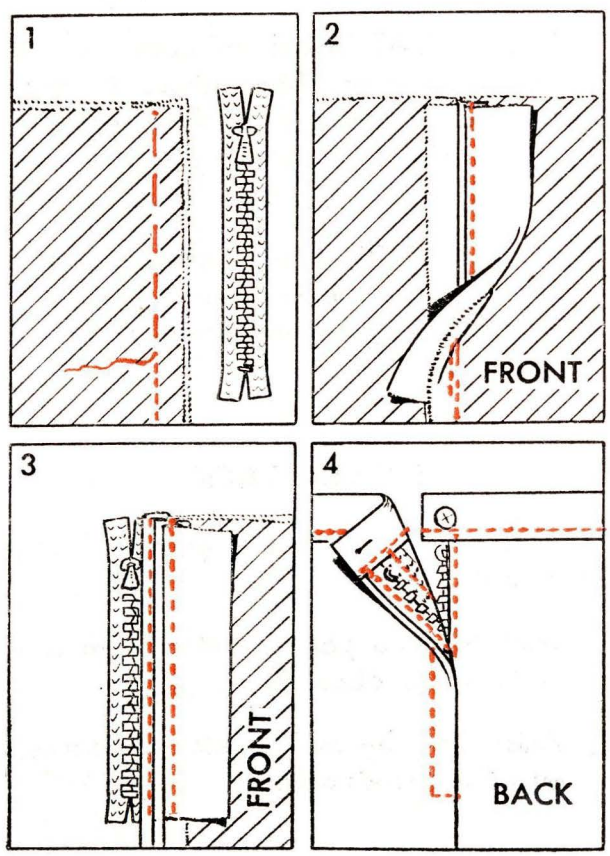
NOTE: The side opening should be 1/2" longer than the fastener.

1. Sew up the side opening of dress along the seam line with a basting stitch. Press seam open.
2. Cut a strip of material along selvedge, 1 1/4" wide, and length of fastener tapes. Stitch facing to front seam allowance, 1/8" from temporary seam closure. Press.
3. Fold the back seam allowance 1/8" from temporary seam and baste this fold to tape of fastener (slide fastener must be closed). Stitch from lower end to top, as close to the metal as cording foot allows. Be sure the top of fastener is toward the armhole.
4. On right side of dress, baste across top and down the length of fastener, about 1/2" in from the seam, and across lower end to the side seam. Stitch. Remove basting on seam line to complete the opening.



SIDE OPENING FOR SKIRT, SLACKS, ETC.

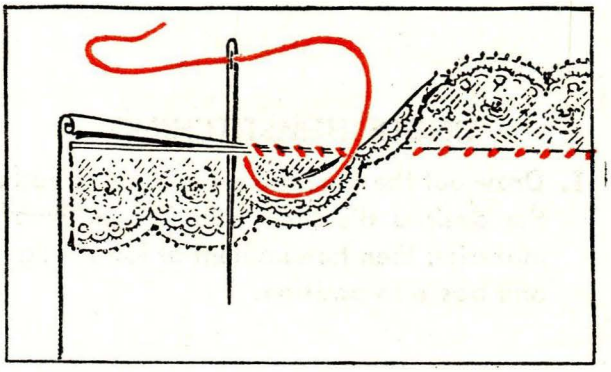
1. The opening should be 1/2" longer than the slide fastener. Sew up the side opening of garment along the seam line with a basting stitch; then press seam open.
2. Sew facing to front edge of opening, and
3. fastener to back edge of opening, in same manner as described for dress.
4. Turn garment right side out. On outside, baste along side of fastener and along lower end to side seam. Stitch. Remove temporary basting on seam line. Finish top of skirt or slacks with a waistband, joining in ends of fastener tapes with the seam.



APPLYING LACE

LACE WHIPPED TO EDGE

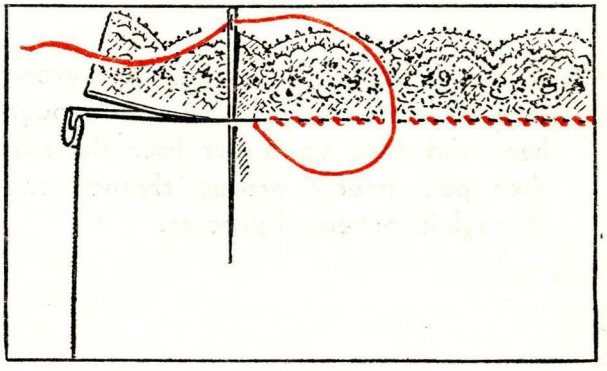
Roll edge of material and join to edge of lace, making small whipping stitches. Ease in lace when sewing around a curved edge.



LACE OVERHANDED TO FRENCH HEM

Form a small pleat in material and turn in raw edge.

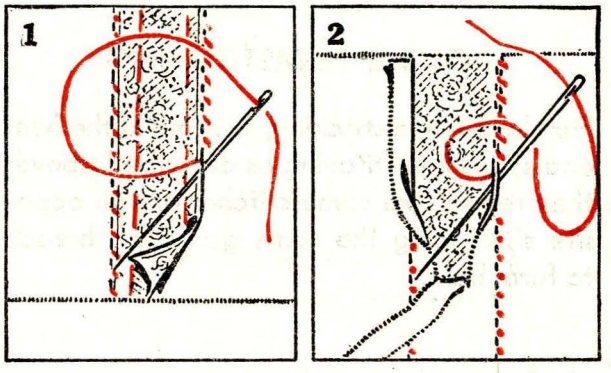
Sew lace to folded edges, making small overhand stitches. The French hem should not be used on a curved edge.



INSERTING LACE

1. Baste insertion to position on right side of material and hem.

2. Trim away material underneath insertion, leaving a small seam allowance on each side. Roll and whip edges.

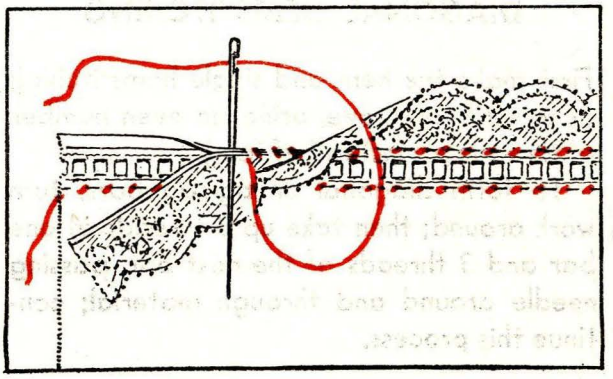


ENTRE-DEUX AND LACE OVERHANDED TO EDGE

Trim raw edges of entre-deux, leaving about 1/8" on each side for seam.

Join one edge of entre-deux to edge of material, making overhand stitches close together and pulling each stitch tight to form a rolled edge.

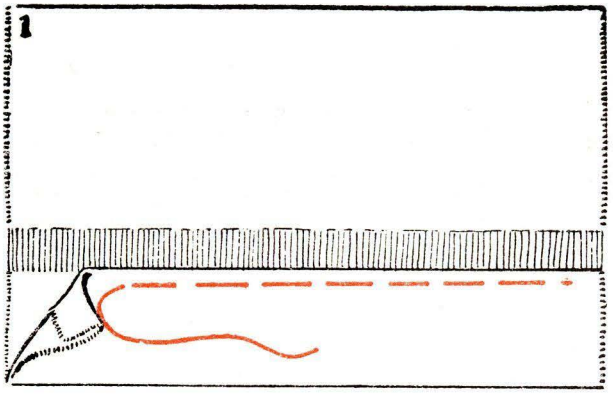
Roll other edge of entre-deux and join to edge of lace, making small overhand stitches.



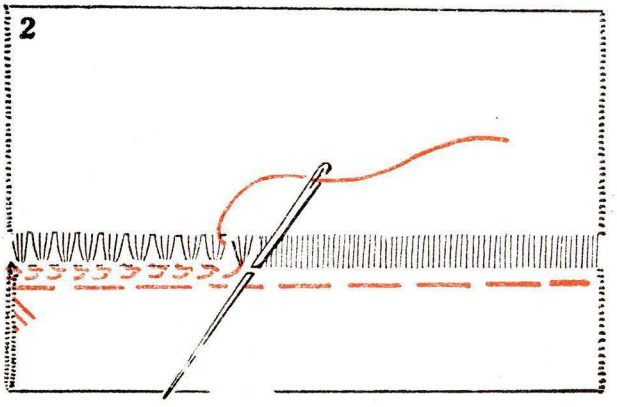
HAND HEMSTITCHING

SINGLE HEMSTITCHING

1. Draw out the required amount of threads the desired distance from the edge of material; then turn up hem at lower edge and baste to position.

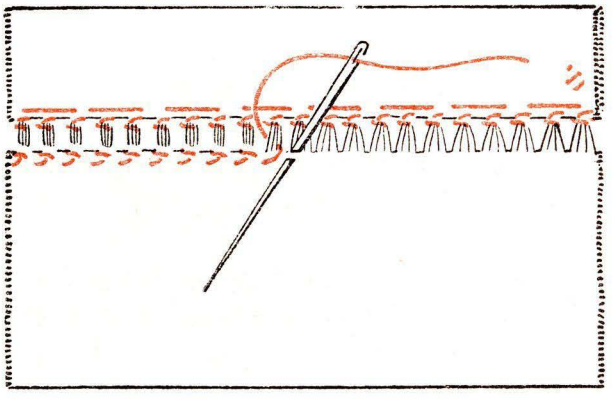


2. Working from left to right, on wrong side of material, pass needle through hem and take up about four threads; then pass needle around threads and through hem; repeat process.



DOUBLE HEMSTITCHING

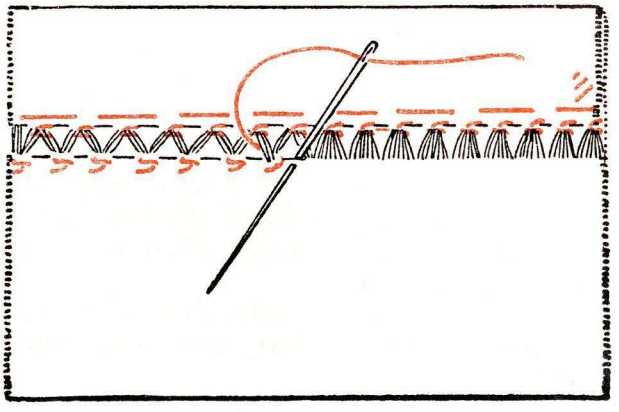
For double hemstitching, first make the hem and single hemstitching as described above; then repeat the same stitches on the opposite side, using the same group of threads to form bars.



DIAGONAL HEMSTITCHING

First make the hem and single hemstitching as described above, using an even number of threads (six instead of four).

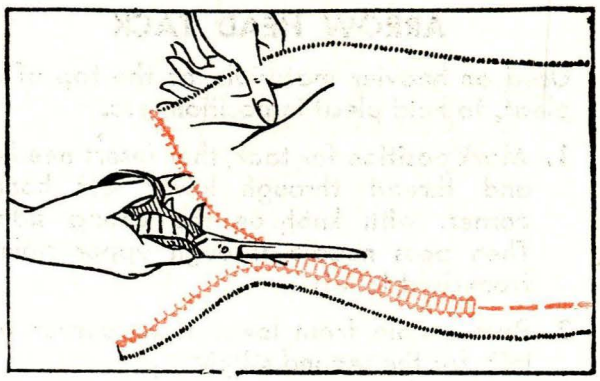
To form diagonal or zig-zag bars, turn work around; then take up 3 threads of one bar and 3 threads of the next bar, passing needle around and through material; continue this process.



DECORATIVE EDGE FINISHINGS

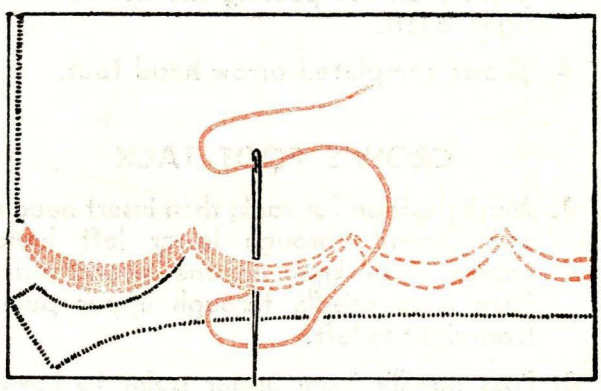
PICOT EDGE

With the same color thread as material, baste along line where machine hemstitching is to be done. After line is hemstitched, cut through center of hemstitching for picot edge.



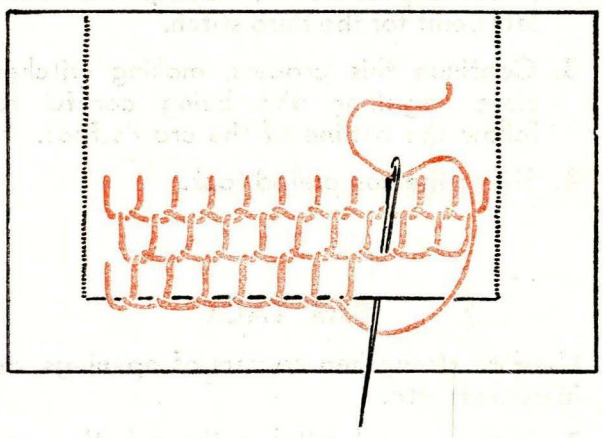
EMBROIDERING SCALLOPED EDGE

First outline the scallops with small running stitches; then fill between the lines with running or chain stitches for padding. Holding lower edge of scallops toward you, work from left to right, putting needle in at the inner edge and out at lower edge of scallop, always putting thread under point of needle. Work stitches very close together.



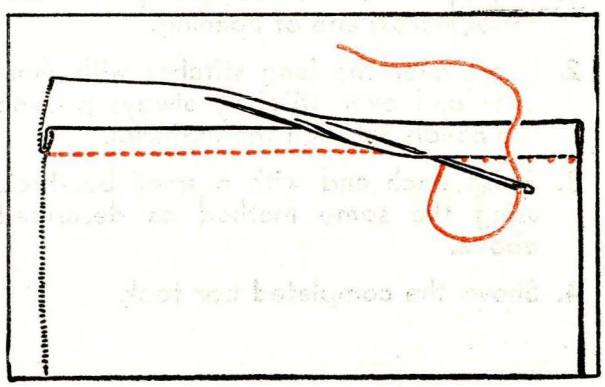
HONEY COMB BLANKET STITCH

Mark position for 3 rows of blanket stitches. Working from left to right on right side of material, begin the top row with blanket stitches as described on page 33. For the honeycomb design, alternate blanket stitches in each row.



FALSE BINDING

To simulate a bias binding on a straight or slightly curved edge, make a tuck about 1/8" wide on wrong side, about 1/2" from the edge. Press tuck toward the lower edge; then turn edge of material over tuck and hem to position.

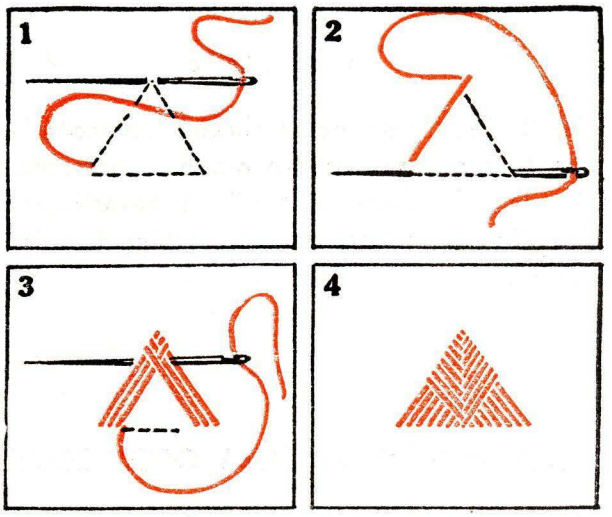


DECORATIVE STITCHES

ARROW HEAD TACK

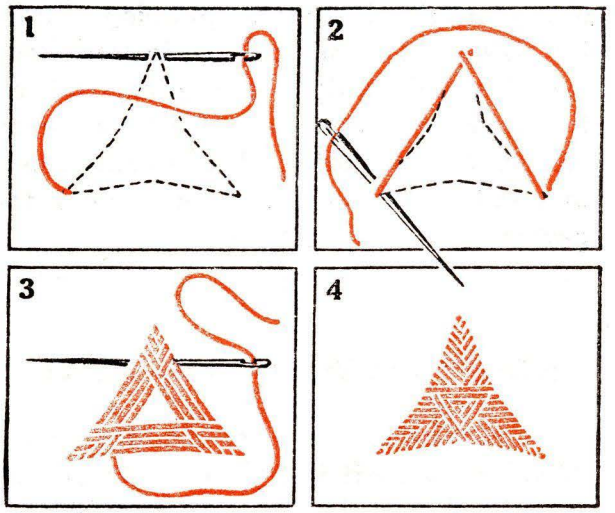
Used on heavier materials, at the top of a pleat, to hold pleat in position, etc.

1. Mark position for tack; then insert needle and thread through lower left hand corner, with knot on the wrong side. Then pass needle through upper point from right to left.
2. Pass needle from lower right corner to left, for the second stitch.
3. Continue to make stitches close together, always passing the needle from right to left.
4. Shows completed arrow head tack.



CROW'S FOOT TACK

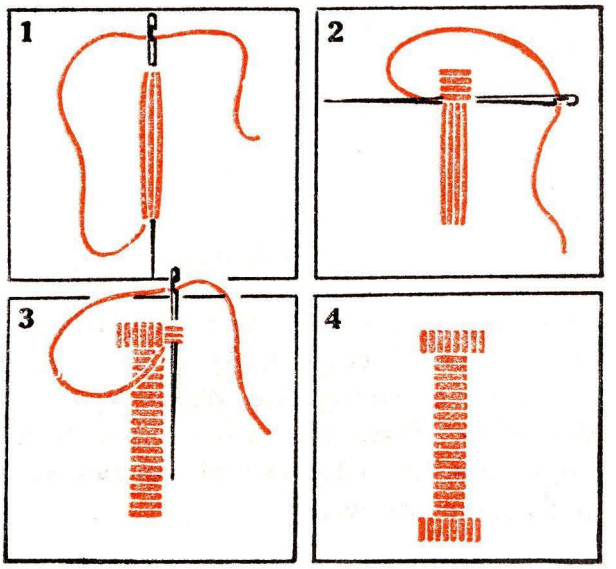
1. Mark position for tack; then insert needle and thread through lower left hand corner, with knot on the wrong side. Then pass needle through upper point from right to left.
2. Pass needle from upper point to lower right point for the second stitch; continue to pass needle through the lower left point for the third stitch.
3. Continue this process, making stitches close together and being careful to follow the outline of the crow's foot.
4. Shows the completed tack.



BAR TACK

Used to strengthen corners of openings, as in pockets, etc.

1. Make several stitches through the material, across end of opening.
2. Work over the long stitches with short over and over stitches, always passing the needle through the material.
3. Finish each end with a small bar-tack, using the same method as described above.
4. Shows the completed bar tack.



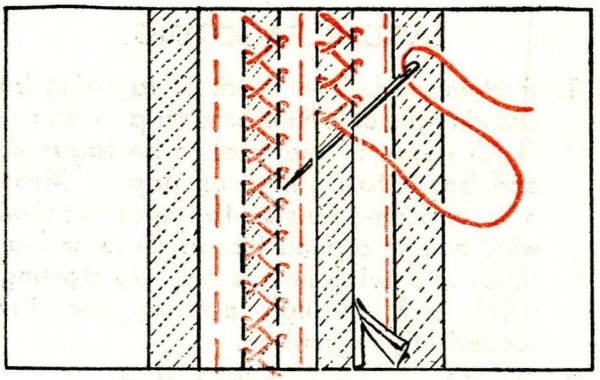
DECORATIVE STITCHES

FAGOTING

First mark desired width of fagoting by drawing parallel lines on a strip of paper.

Baste ribbon, braid, or bands of double material with finished edges, to position on paper, and begin fagoting stitch, working from top to bottom.

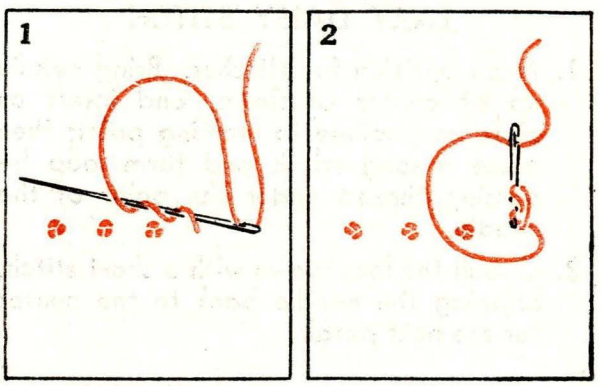
Make slanting stitches from one side to the other, passing needle under the preceding stitch, as illustrated.



FRENCH KNOTS

1. First draw needle through to right side; then wind thread around needle two or three times.

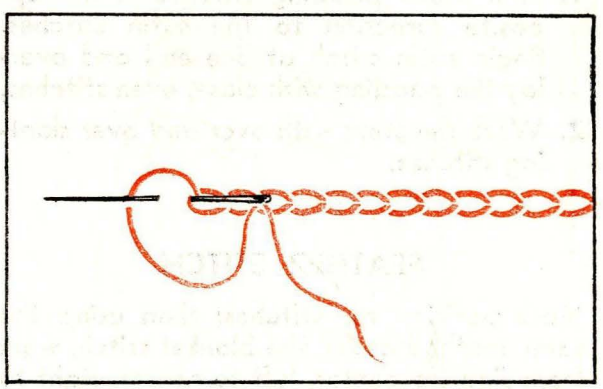
2. Holding thread firmly around needle, insert through material as close as possible to the place where it first came up. When last knot is completed, fasten on wrong side with several back stitches.



CHAIN STITCH

First bring needle up to right side; then insert needle near the place where it first came up and take a short stitch, passing thread under the needle, which will form a loop.

Make the second loop by inserting the needle near the place where the last thread came up, and making a short stitch as described above. Continue this process.

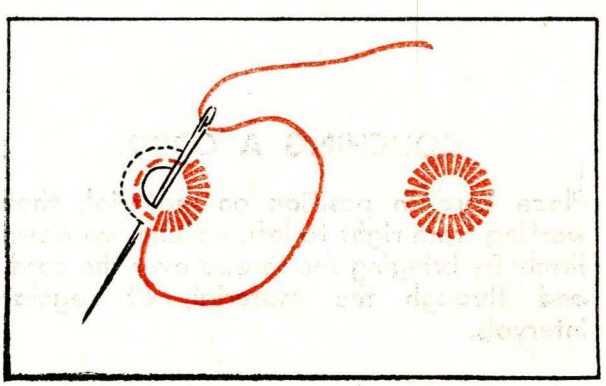


EYELETS

Outline eyelet with small running stitches; then punch center with a stiletto.

Make padding stitches; then finish edge with close, over and over stitches. Buttonhole stitches may also be used.

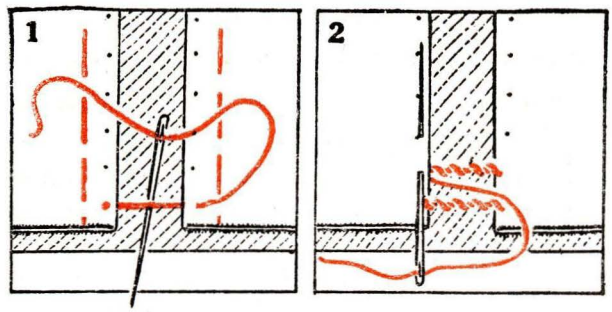
If the stiletto is inserted after every three or four stitches, it will help to keep the edge rolled as you stitch.



DECORATIVE STITCHES

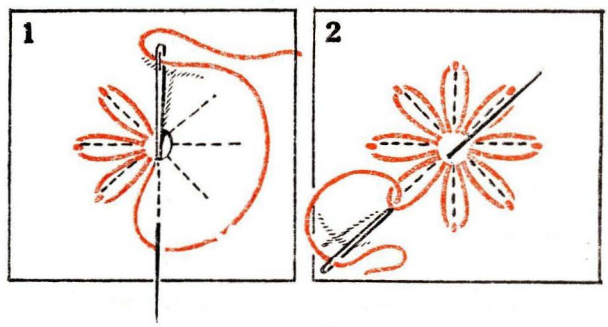
LADDER FAGOTING

1. First mark desired width of fagoting by drawing parallel lines on a strip of paper. Finish edges of material to be fagoted, and baste to position on paper. Make a stitch from one side to the other; then wind needle around thread three or four times and bring needle back to starting point and through position for the second fagoting stitch.
2. Continue process, as illustrated.



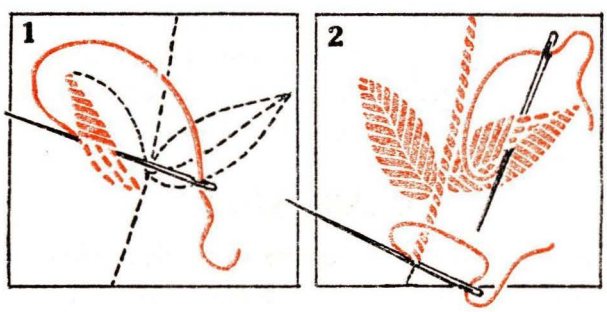
LAZY DAISY STITCH

1. Mark position for stitches. Bring needle up at center of flower and insert as close as possible to starting point; then make a long stitch and form loop by passing thread under the point of the needle.
2. Couch the loop down with a short stitch, bringing the needle back to the center for the next petal.



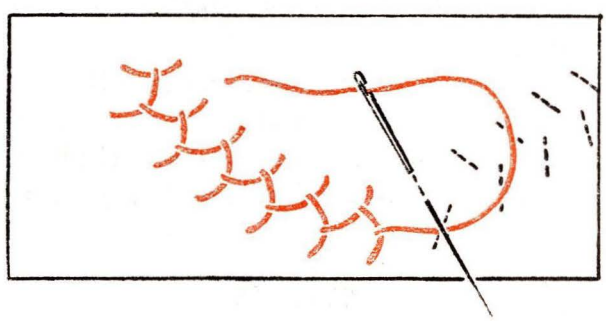
SATIN AND STEM STITCH

1. First make padding stitches in the opposite direction to the satin stitches. Begin satin stitch at one end and overlay the padding with close, even stitches.
2. Work the stem with over and over slanting stitches.



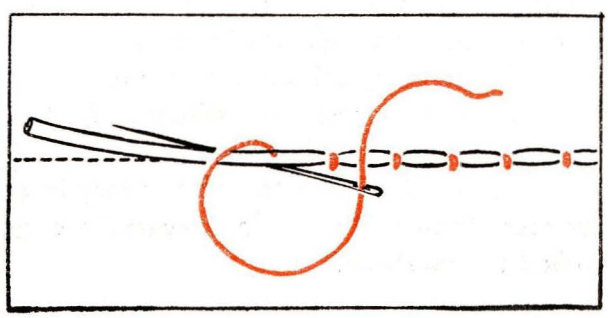
FEATHER STITCH

Mark position for stitches; then using the same method as for the blanket stitch, work from right to center, left to center, right to center, etc.



COUCHING A CORD

Place cord in position on material; then working from right to left, catch cord down firmly by bringing the thread over the cord, and through the material, at regular intervals.



TAILORED GARMENT WITH NOTCH COLLAR

1. Cut soft canvas interlining for the front sections, using the front facing pattern as a guide but making interlining about 1/4" wider than facing.

Baste interlining and tape to outer edges of front. Tack inner edge of interlining with padding stitches.

Sew facings to fronts, right sides of material together, joining upper edges to circle. Clip seam allowance at circle. Trim away seam allowance of interlining at front and upper edges to circle.

2. Cut canvas interlining for collar, using the under collar pattern as a guide.

A—Join center back seams of under collar and interlining; then baste wrong sides together. Make parallel rows of stitching 1/4" apart, from rolling line to neckedge.

B—Sew under collar to upper collar, right sides of material together, leaving neckedges free. Trim away seam allowance of interlining at outer edges.

C—Trim corners and turn collar right side out.

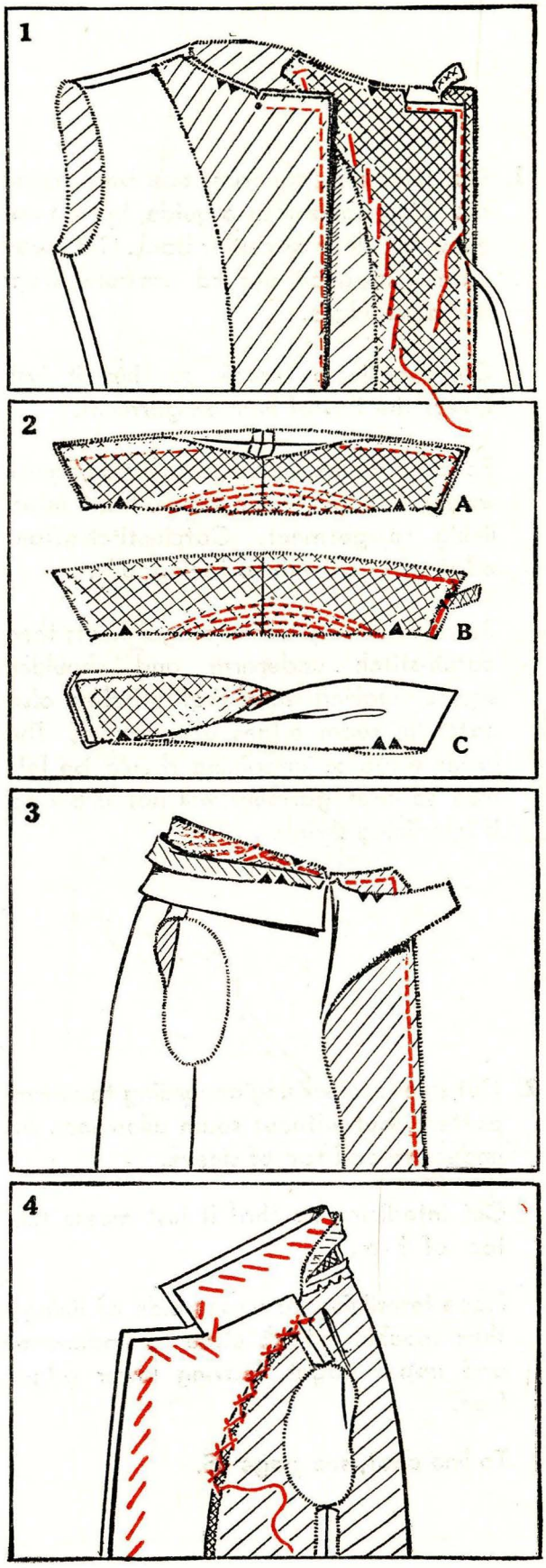
3. Sew under collar to neckedge and upper collar to facings, right sides of material together. Clip curved part of neckedge and press seam open. Trim corners before turning facing right side out.

4. Baste close to outer edge with diagonal stitches.

Make hem at lower edge of garment with binding, as shown and described on page 42.

Tack neck seams of facings to neckedge of garment on wrong side.

Catch-stitch inner edges of facings to interlining only.



COAT INTERLINING

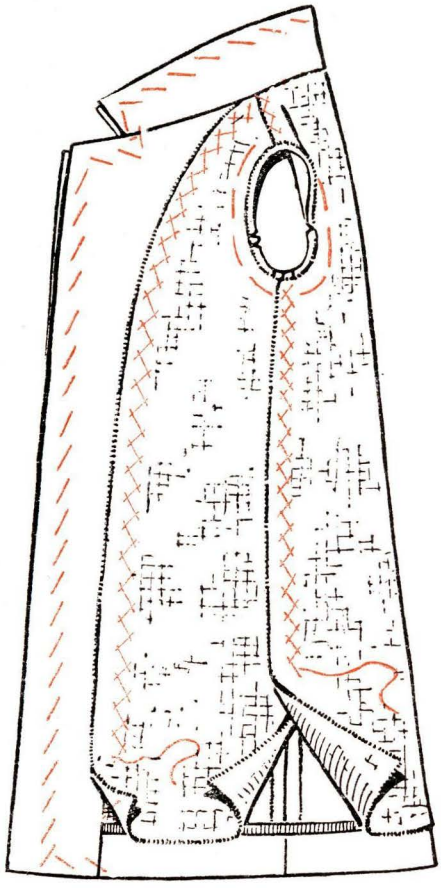
1. Cut interlining for front and back, using the lining pattern as a guide, but do not allow for pleat at center back. Cut away seam allowance around armhole, front and neck edges.

Cut interlining shorter so that it just meets the top of hem on garment.

For best results, place garment on figure, wrong side out; then baste front interlining to garment. Catch-stitch front edge of interlining to facing only.

Baste back to position on garment; then catch-stitch underarm and shoulder seams, making sure that stitches also catch in seam edges of garment. The lower edge of interlining should be left free so that garment will not draw up if interlining shrinks.

1



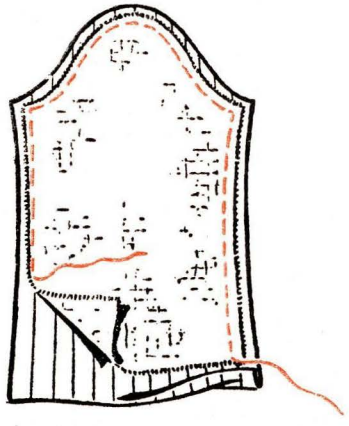
2. Cut sleeve interlining according to sleeve pattern, but without seam allowance at underarm and top of sleeve.

Cut interlining so that it just meets the top of hem.

Place interlining to wrong side of lining; then machine stitch close to underarm and upper edges, leaving lower edge free.

To line coat, see page 85.

2



LINING

Cut lining front, back and sleeve about ¾" shorter than coat pattern, allowing 1" for pleat at top of center back for ease.

1. Join underarm seams of lining; then baste front to position at shoulder and armhole.

2. Form pleat at center back of lining and catch-stitch to hold in position. Baste back to position at armhole; then slipstitch to shoulder and back neck edge.

3. Tack underarm seams of lining and interlining together on wrong side, leaving underarm seams free about 6" to 10" from lower edge. (If interlining is not used, tack underarm seams of lining and garment together).

   To make hem in lining, turn up lower edge over interlining and slipstitch together.

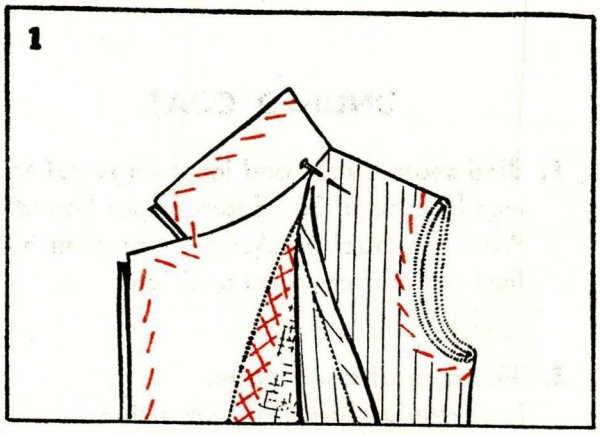
   Slipstitch front edge of lining over facing; then tack lining to hem of garment at underarm seams, with loose French tacks (see page 75).

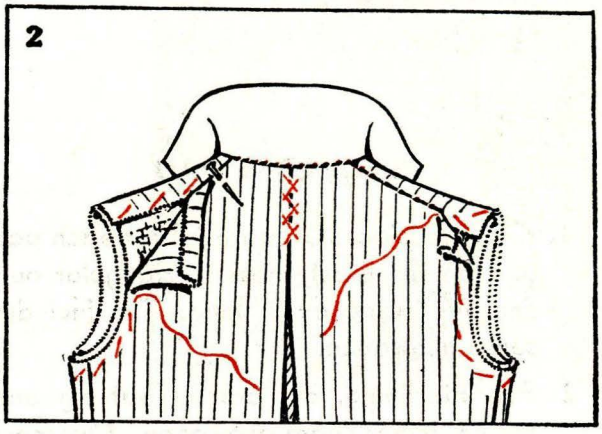
   For a jacket, sports coat, etc., lining may be slip stitched to hem of garment, omitting seam binding on hem.

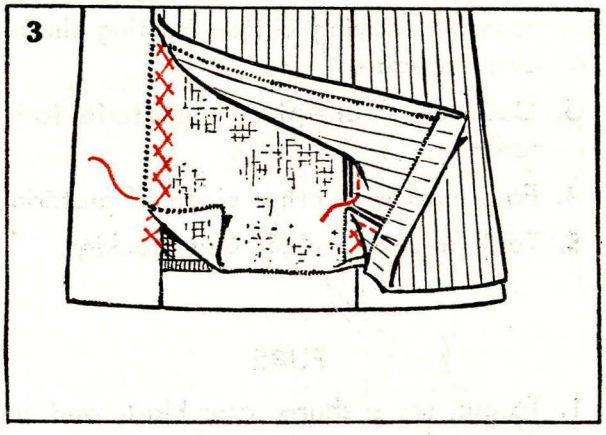
4. Join seam of sleeve lining and arrange over sleeve, wrong sides together.

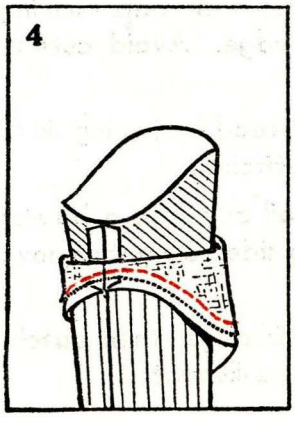
5. Slipstitch lower edge of lining over hem of sleeve.

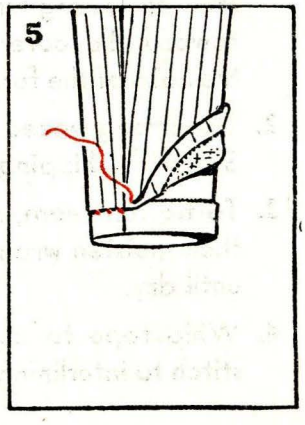
   Sew sleeve into armhole according to directions given on page 52, leaving lining free; then slipstitch sleeve lining over lining of garment.









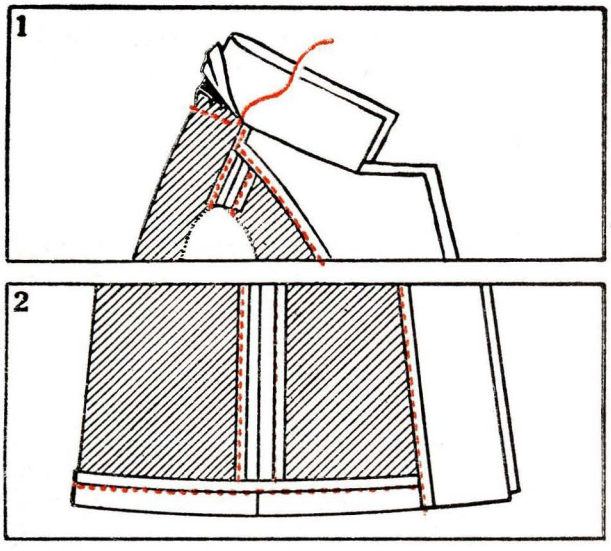


UNLINED COAT, SHOULDER PAD, FURS

UNLINED COAT

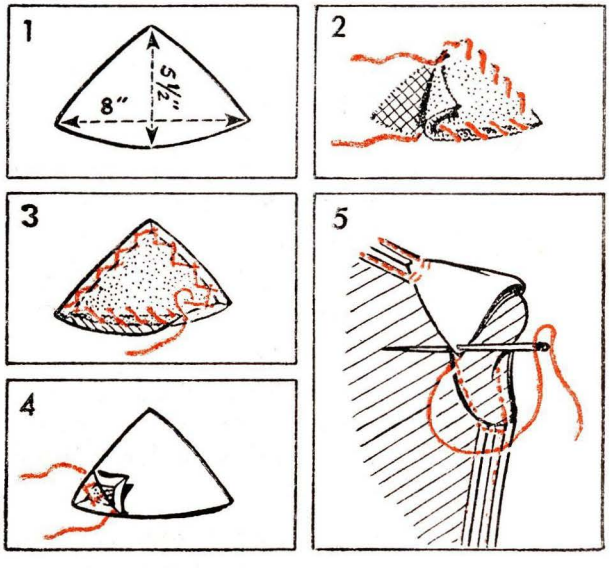
1. Bind seam edges and inner edges of facings (see page 36 "Seam Edges Bound"). Press the back neckedges up; then hem free edge of collar to position.

2. Bind hem at lower edge. Tack hem and facings to position.



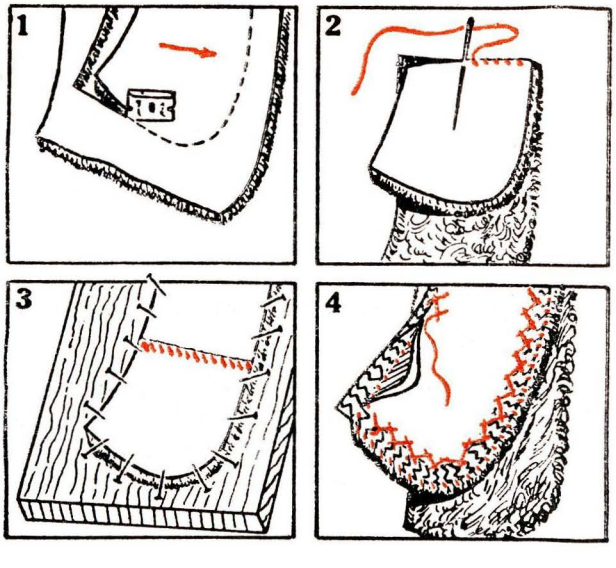
SHOULDER PAD

1. Cut two pieces of material for each pad (cut on the bias), making triangular outline 5½" wide by 8" long. This includes seam allowance.
2. For interlining, cut cotton batting and muslin, minus seam allowance. Overcast together, having cotton batting thicker at outer edge.
3. Catch-stitch one piece of material to interlining.
4. Face pad with other piece of material.
5. Tack pad to armhole and shoulder.



FURS

1. To cut, use a sharp razor blade and cut skin on wrong side, with nap running toward the outer edge. Avoid cutting the hairs of the fur.
2. Use strong waxed thread for joining skins. Sew with whipping stitches.
3. To flatten seam, nail or pin to a board; then moisten wrong side. Do not remove until dry.
4. Whip tape to outer edge; then catch-stitch to interlining, as illustrated.



SEWING MACHINE ATTACHMENTS

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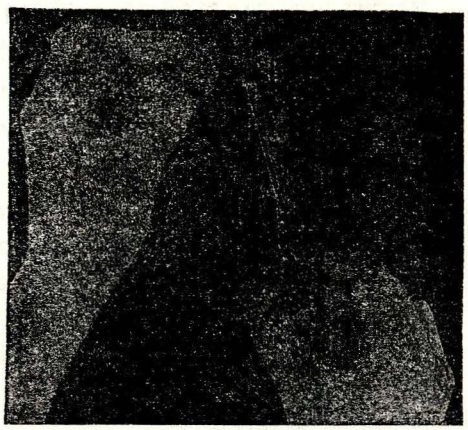
There are various types of attachments, such as the Binder, Hemmer, Ruffler, Pleater, Tucker, Buttonholer, Gatherer, etc., used to simplify sewing. The use of the attachments is also a great time saving element, especially when making buttonholes, finishing edges with binding, hemming, etc. The following are instructions on the use of some of the most essential machine attachments.

THE BINDER

A 1.

THE BIAS CUTTING GAUGE

1. This gauge is used for cutting bias strips from 7/16" to 1⅜" in width. The letter F is the point at which to set the indicator (A) for facings; B for binding, and C for cording or piping.



2.

ATTACHING BIAS GAUGE TO SCISSORS

2. Place the gauge on the pointed end of scissors and adjust the blue spring indicator for desired width of strip.

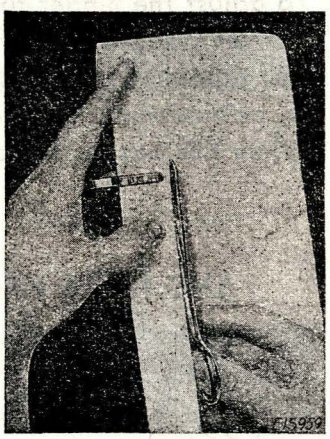
CUTTING BIAS STRIP

3. Insert material in the gauge with the edge even with the indicator, and cut. Always cut material on true bias.

THE PROPER WIDTH OF BINDING TO USE WITH BINDER

The binding must measure from ⅞" to 1" in width, depending upon the texture of the material. Fabrics finished with dressing, such as percale or cambric, will work successfully when cut ⅞" wide, while soft material such as batiste, lawn or silk, must measure from 15/16" to 1" in width. A trial with the Binder will quickly determine the proper width for the material to be used. When binding is cut too narrow, the edges will not turn in, and if too wide, will fold over in pleats.

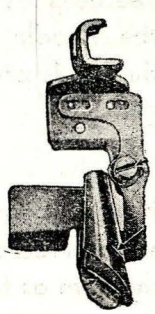
The cutting gauge will insure an even width of binding and a quantity can be cut in a short time. To join bias strips, see details on page 44.



3.

THE BINDER

4. The work of this attachment consists in turning the edges of bias material and applying it to the seam or edge of a garment at one stitching.



4.

ATTACHING THE BINDER TO THE MACHINE

Raise the needle to the highest point and remove the presser foot from the machine by loosening the thumb screw which holds it in place. Attach the Binder to the presser bar. Turn the balance wheel slowly toward you to make sure that the Binder is properly attached to the bar and that the needle goes through the center of the needle hole.

SEWING MACHINE ATTACHMENTS

INSERTING STRIP IN BINDER

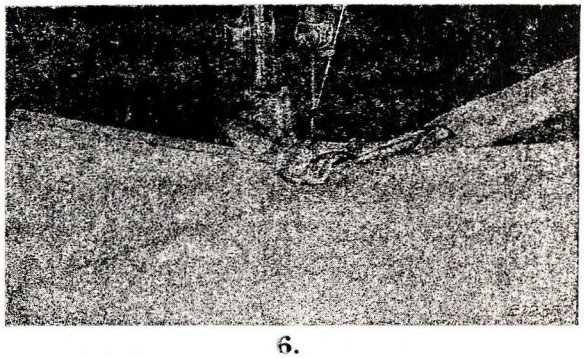
5. Cut end of the binding to a long point. Insert the pointed end in the binder scroll, until the pointed end comes through the lower end of the scroll. Pull the binding through under the presser foot before starting to sew. Note that as the binding passes through the scroll of the Binder, the edges are turned in.

5.

BINDING THE EDGE

6. The edge to be bound should be held well within the center slot of the scroll. If the material is allowed to slip away from the scroll when near the needle, the edge will not be caught in the binding.

Various materials and conditions require different adjustments of the Binder to bring the stitching close to the edge. A wider adjustment of the Binder is required when binding curves than is necessary when binding a straight edge.



6.

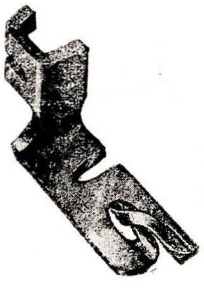
ADJUSTING THE BINDER

To adjust the Binder for stitching, loosen screw and move scroll to the right for a narrower adjustment, and to the left for a wider adjustment. Care should be taken to see that the screw is well tightened after making an adjustment. Never pull the binding as it feeds through the binder, as bias material is very easily stretched and will be too narrow when it reaches the needle. When this occurs, the edges will not be turned.

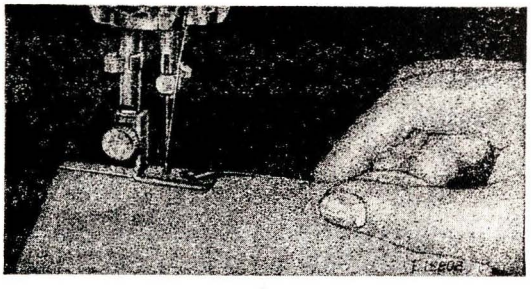
THE HEMMER

THE FOOT HEMMER

1. Attach the foot hemmer to the machine in place of the presser foot. Turn the balance wheel slowly to make sure that the needle goes through the center of the needle hole and the lower thread is properly pulled up.



1.



2.

STARTING THE HEM

2. How to start the hem at the very edge of the material is of great importance. If the hem is not started at the edge and the material is pulled bias, a perfect hem cannot be made. Start the hem as follows:

A. Fold over about 1/8" of the edge of material at the starting point for a distance of about 1".
B. Place material in Hemmer on an angle leading to the right at a point just beyond the fold.

C. Draw the material toward you through the Hemmer, at the same time making the second fold at the very edge. Continue to draw the material through the Hemmer until the edge is just under the needle. Place the upper and lower threads together under the Hemmer foot and assist the starting of the hem by slightly pulling the threads from the back as the machine is run.

The same width of material must be kept in the Hemmer at all times.

When hemming fine materials such as georgette or crêpe de chine with the Foot Hemmer, the material will not feed through properly and the stitch will be very much shorter than when sewing with the presser foot on the same material.

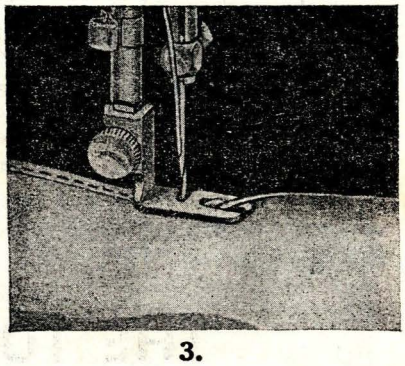
To overcome this difficulty, and to assist in holding soft materials so that they will be turned properly with the Foot Hemmer, insert a piece of thin paper under the foot of the Hemmer and allow it to feed through with the material. Never use tissue paper, as this will be very difficult to pull away from the material.

MAKING A HEMMED SEAM WITH A FOOT HEMMER

3. The hemmed seam is very practical to use on underwear, or in fact on any garment where a straight seam is used and where a small double seam would be suitable.

When using this seam, the garment must first be fitted and the edge of the material trimmed, allowing for about 1/8" seam. The two edges are placed together and inserted in the Hemmer in the same manner as a single hem.

The hemmed seam may be used on muslin, lawn, percale, organdie or other fine materials where a narrow seam is desirable.

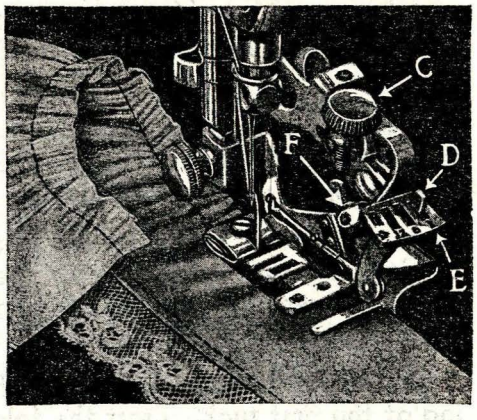


3.

THE RUFFLER

Remove presser foot; then attach Ruffler to the presser bar, at the same time placing the fork arm astride the needle clamp.

For ruffling or gathering, the adjusting finger should be released or turned toward the operator.



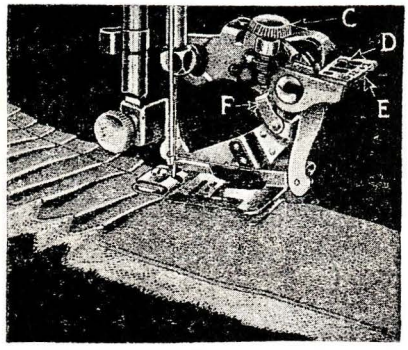
MAKING A PLAIN GATHER—Insert the material in the Ruffler between the two blue blades. Pull the edge of the material to be gathered away from you until it is slightly past the needle, lower the presser bar and sew. The fullness of the ruffle is determined by the position of the adjusting screw C. To decrease the fulness, turn the screw up. To increase the fullness, turn the screw down.

The length of the stitch also has its effect on the gathers. A short stitch will make a fine gather, while a long stitch will decrease the fullness and make the pleats larger.

SEWING MACHINE ATTACHMENTS

FOR PLEATING

ADJUSTING THE RUFFLER FOR PLEATING

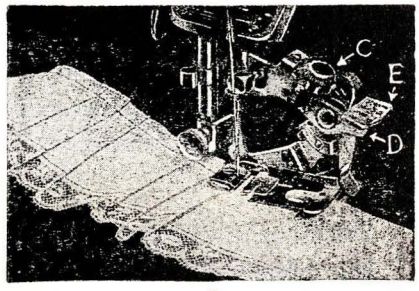


1.

1. For pleating, adjusting finger F should be set into position under adjusting screw C. The projection D should be placed in the slot marked 6 or the slot marked 12 in the adjusting lever E. The adjusting screw on the Ruffler must be turned down as far as it will go when pleating. To make the pleats further apart, lengthen the stitch on the sewing machine. To make them closer together, shorten the stitch.

Each pleat should be pressed flat with the finger as it is made. It will be necessary to run the machine very slowly when doing this.

TO ADJUST THE RUFFLER FOR GROUP PLEATING

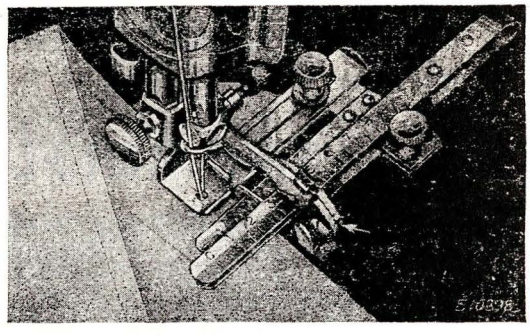


2.

2. The Ruffler can be adjusted for group pleating by lifting the adjusting lever, E, and moving it to the right so that the top of the projection, D, rests on the small slot indicated by the star on the adjusting lever. This should be done at the points where you wish to make the space between the pleats.

The Ruffler will then stop and plain stitching will be made. When the desired space has been made, adjust the lever, E, so that the projection D, enters either the slot marked "6" or the slot marked "12".

THE TUCKER



Attach Tucker in place of presser foot.

The width of the tucks and the space between them is determined by the adjustment of the scales.

Always test out the Tucker on a piece of the material you are going to tuck and make sure the size of stitch and size of tuck are satisfactory before starting to tuck.

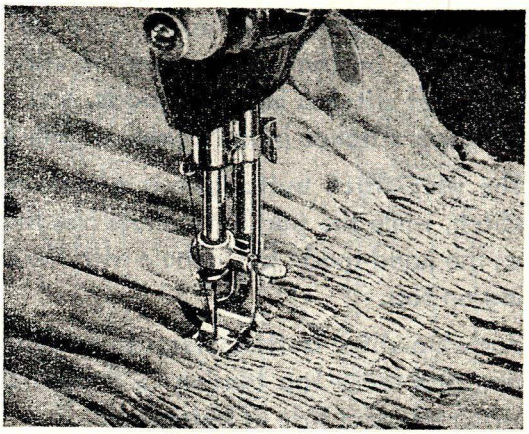
Fold and crease the first tuck for its entire length by hand, insert it in the Tucker from the left, placing it between the grooved blade and the spur blade of the space scale, and between the two blades of the tuck scale.

Care should be taken to see that the material is placed far enough in the Tucker to feed against the tuck guide. Draw the material towards you until the edge is directly under the needle. Lower the presser bar and sew. You will note that the Tucker is now making a mark for the next tuck.

When the first tuck is finished, fold the material on the mark made by the spur during the sewing of the first tuck. Insert the folded edge in the Tucker exactly as for the first tuck except that it is important to see that the first tuck is against the inside of the spur. After lowering the presser bar, raise the material slightly and adjust it until the folded edge is just touching the tuck guide and the first tuck is against the spur. This insures the feeding of the material evenly into the smoother blades, where it is pressed flat ready for sewing.

SEWING MACHINE ATTACHMENTS

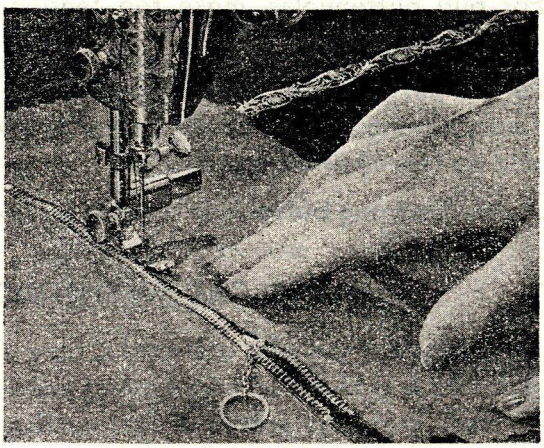
THE GATHERER



The Gatherer is fastened to the machine in the same manner as the presser foot. Material placed under the Gatherer and stitched in the usual way will be slightly gathered. The length of stitch on the machine regulates the fullness of the gathers. A longer stitch will increase the fullness, while a shorter stitch will decrease it.

With the Gatherer, it is possible to shirr in narrow rows. The material may be guided as easily as when sewing with the presser foot. Fine materials, such as batiste, silk or net, may be very attractively shirred.

THE ZIPPER FOOT



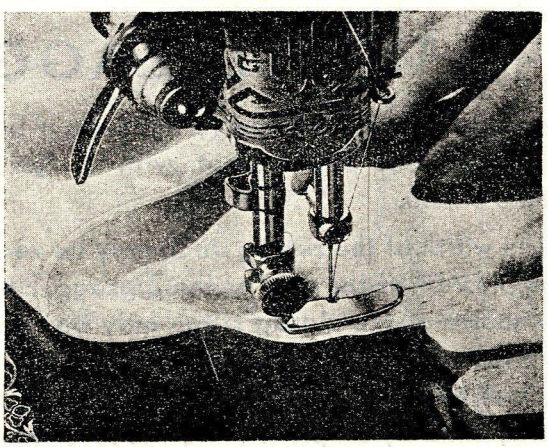
The feature of the Zipper Foot is that the stitching can be made close to the metal of the zipper.

The Zipper Foot with the slide feature, allows you to stitch along either side of the slide fastener.

Attach the Zipper Foot to machine in same manner as the presser foot.

Place foot close to zipper (having zipper closed); then stitch, starting from the top.

THE CORDER



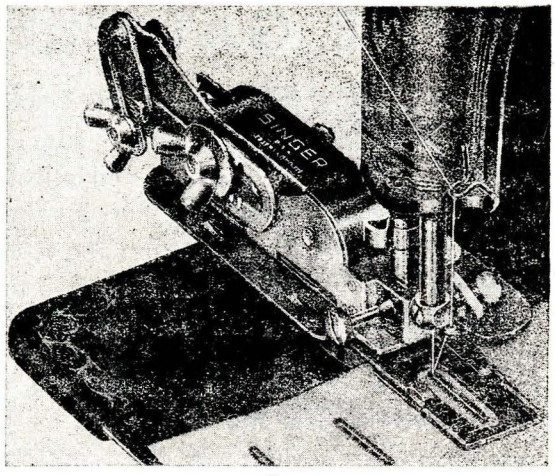
Corders for stitching on edge and inserting cord are furnished in two styles, with right toe and with left toe. Either Corder produces identical work, the two styles being furnished to meet the individual requirements of the operator.

These Corders are fastened to the presser bar in the same manner as the regular presser foot, having the groove of the toe in line with the needle hole in throat plate.

For edge finishing, such as neck and armholes, place the cord in the center of a bias strip and fold the bias strip around the cord; then place the fabric, with its wrong side up, over the covered cord, having all raw edges together. Stitch close to the cord.

SEWING MACHINE ATTACHMENTS

THE BUTTONHOLER



1.

1. The Buttonhole Attachment may be adjusted for length of buttonhole, number of stitches, bight or depth of stitches into the goods, and cutting space between stitches in the center of the buttonhole.

The whip-stitch buttonhole is a plain over-and-over stitch, while the purl buttonhole has the same effect as the hand-made buttonhole with the threads crossing on top.

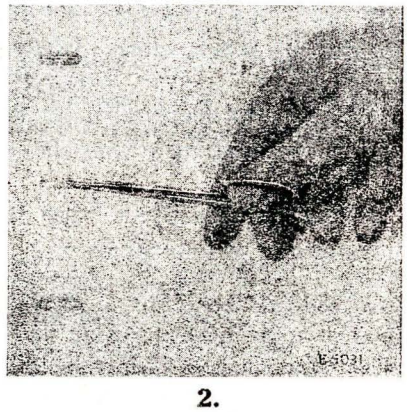
For whip-stitch buttonholes, use ordinary shuttle tension and loose top tension to draw locking point of stitch to under side of buttonhole.

Use the same thread on top as in the shuttle unless the top thread is very fine, in which case use a heavier under thread.

For purl buttonholes, make top tension tight and shuttle tension loose, to draw lock of stitch to top of goods.

For silk buttonholes, purl silk may be used in the shuttle and ordinary sewing silk on top. If cotton thread is used, the top should be No. 40 or 50, six-cord.

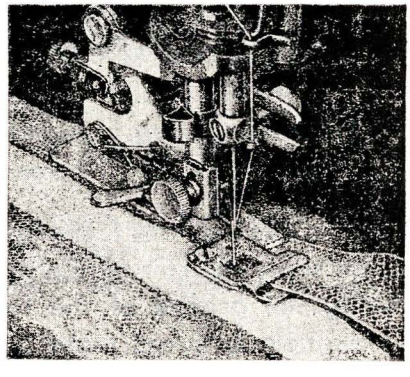
An extra-strong buttonhole is made by sewing around twice.


2.

CUTTING THE BUTTONHOLES

2. After the buttonholes are made, they should be carefully cut with a pair of scissors having pointed ends. The few threads that fray from the first cutting may be trimmed away without injury to the buttonhole.

THE ZIGZAGGER



The Zigzagger is fastened to the presser bar of the machine in place of the presser foot, with its fork lever astride the needle clamp.

The width of the zigzag stitch may be varied by turning the thumb screw at the rear of the Zigzagger to the right or left. The shape of the zigzag stitch may be changed by altering both the width and the length of the stitch, to lay the stitches as close together as desired. Straight stitching may be done at any time by simply moving the lever to the rear.

The zigzag stitch may be used for attaching or inserting lace with tiny, almost invisible stitches. Finely embroidered initials made with the Zigzagger and an ornamental zigzag stitch that looks like hand work, add immensely to the distinctive appearance of ladies' undergarments.

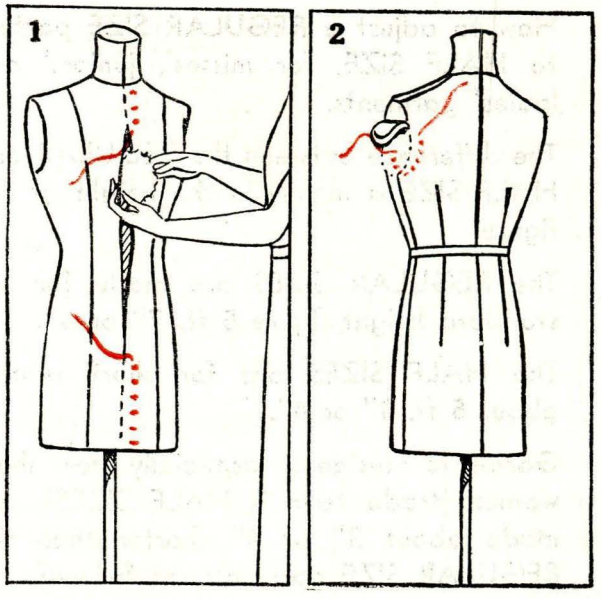
THE DRESS FORM

HOW TO PAD A DRESS FORM

1. Make a foundation or lining according to your measurements, using strong muslin or natural color linen; then place on a dress form one size smaller than your bust measure, to determine where and how much padding is necessary. Remove lining; then pad as follows:

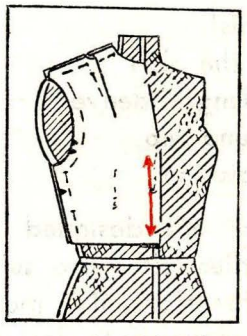
   Wind strips of thin cotton wadding or tissue paper around dress form to build up the size; then adjust lining on form, leaving part of front seam free for additional padding wherever necessary. Slipstitch front seam together.

2. Cover armhole with slightly larger oval shaped piece, and pad.



THE ADJUSTABLE FORM

This type form can be regulated by reducing or enlarging wherever necessary through a special device on the form.



1.

THE THERMOPLASTIC DRESS FORM

This form is made of thermoplastic material, molded to conform to your own body.

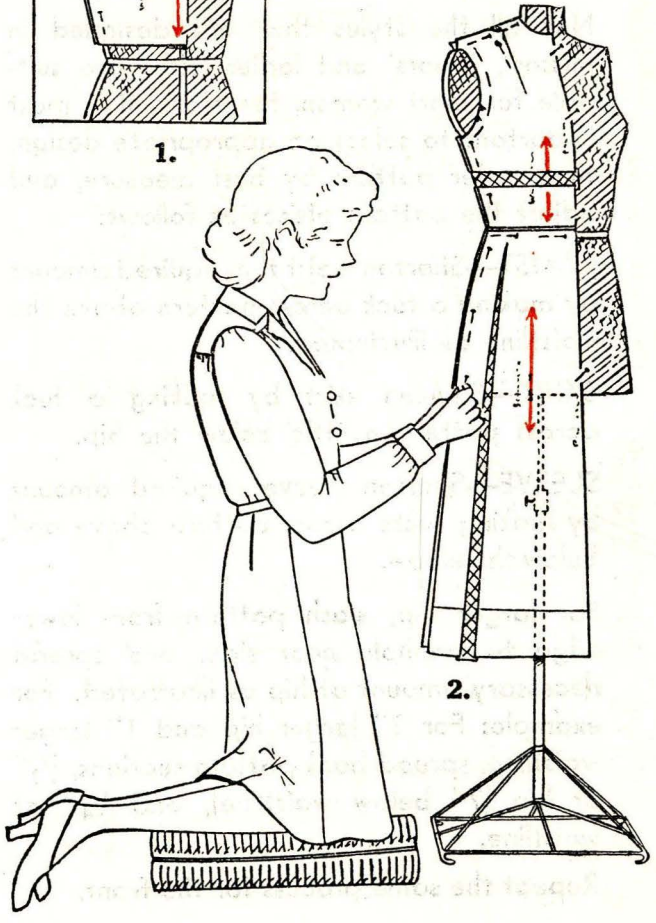
It serves as a perfect duplicate of your own figure, thus making it possible to adjust the pattern correctly.

It also enables you to assemble the garment on the form and do your own fitting conveniently without the need of another person's help.

Diagram 1 shows that waist pattern is too short and therefore requires lengthening.

Diagram 2 shows pattern adjusted for longer waist length, and also for slightly larger hip.

Instructions on how to adjust the pattern, are given on pages 11 to 18.



2.

HALF SIZES

How to adjust a REGULAR SIZE pattern to HALF SIZE, for misses', juniors' and ladies' garments.

The difference between the REGULAR and HALF SIZE is mainly in the height of the figure.

The REGULAR SIZES are made for the standard height figure 5 ft. 7" or 8".

The HALF SIZES are for short women about 5 ft. 3" or 4".

Garments designed especially for short women (trade term is HALF SIZES), are made about 3" or 4" shorter than the REGULAR SIZE garments, as follows:

1" shorter in the waist
2" or 3" shorter in the skirt
1" shorter in a full-length sleeve
1" or 2" larger around hip
1" larger around waistline

Not all the styles that are designed in misses', juniors' and ladies' sizes are suitable for short women, therefore, it is most important to select an appropriate design, then order pattern by bust measure, and adjust the pattern pieces as follows:

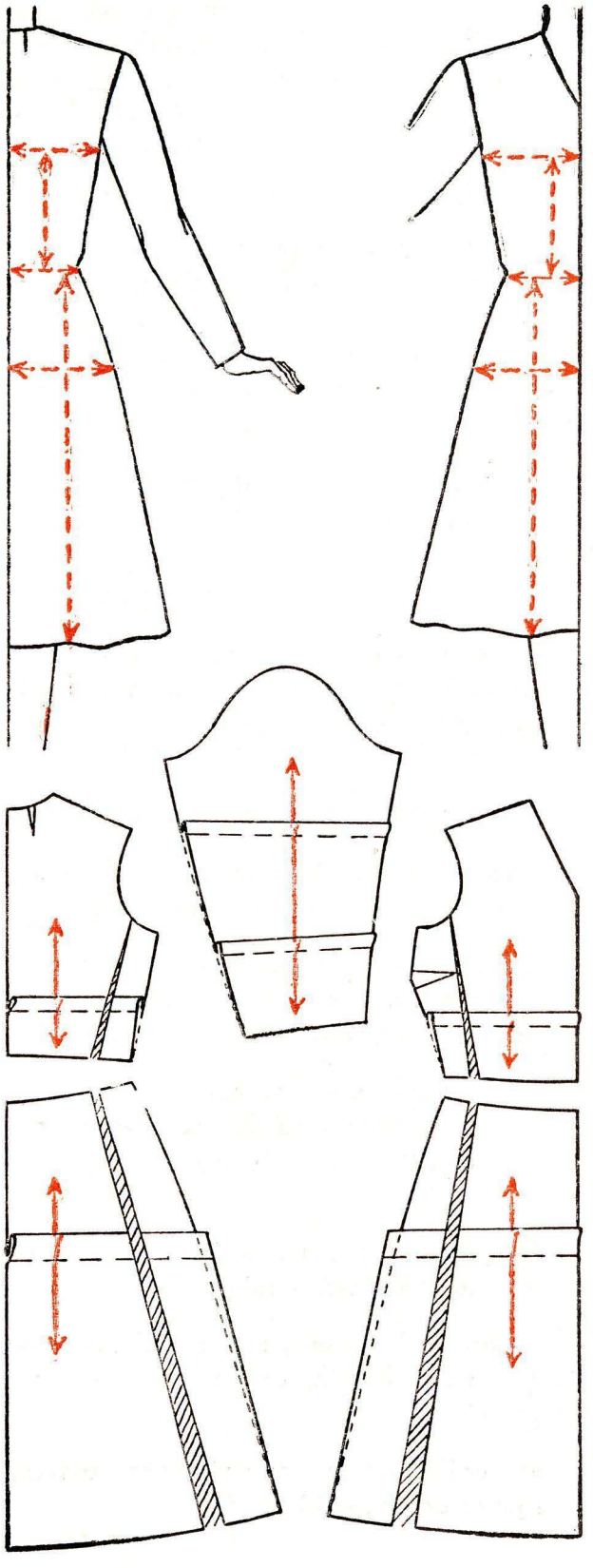
WAIST—Shorten waist the required amount by making a tuck across pattern above the waistline as illustrated.

SKIRT—Shorten skirt by making a tuck across pattern a little below the hip.

SLEEVE—Shorten sleeve required amount by making tucks across pattern above and below the elbow.

For larger hip, slash pattern from lower edge to armhole near side, and spread necessary amount at hip as illustrated. For example: For 2" larger hip and 1" larger waistline, spread back pattern sections, 1/2" at hip (7" below waistline), and 1/4" at waistline.

Repeat the same process for the front.



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